

The University of Texas Publication

No. 4136

September 22, 1941

UNIVERSITY PUBLICATIONS
University of Texas
AUSTIN

FAVORITE PICTURES

Studies for Elementary Grades

By

FLORENCE L. PHILLIPS

Bureau of Public School Extracurricular Activities
Division of Extension

UNIVERSITY PUBLICATIONS
University of Texas
AUSTIN



UNIVERSITY PUBLICATIONS
University of Texas
AUSTIN

PUBLISHED BY
THE UNIVERSITY OF TEXAS
AUSTIN

Publications of The University of Texas

PUBLICATIONS COMMITTEE

E. J. MATHEWS	R. H. GRIFFITH
C. F. ARROWOOD	A. SCHAFER
D. CONEY	J. W. SPIES
A. C. WRIGHT	

General Publications

R. H. GRIFFITH	H. R. HENZE
LOUISE BAREKMAN	A. SCHAFER
FREDERIC DUNCALF	E. G. SMITH
FREDERICK EBY	G. W. STUMBERG

Administrative Publications

E. J. MATHEWS	S. A. MACCORKLE
C. F. ARROWOOD	B. MCLAURIN
C. D. SIMMONS	

The University publishes bulletins four times a month, so numbered that the first two digits of the number show the year of issue and the last two the position in the yearly series. (For example, No. 4101 is the first publication of the year 1941.) These bulletins comprise the official publications of the University, publications on humanistic and scientific subjects, and bulletins issued from time to time by various divisions of the University. The following bureaus and divisions distribute publications issued by them; communications concerning publications in these fields should be addressed to The University of Texas, Austin, Texas, care of the bureau or division issuing the publication: Bureau of Business Research, Bureau of Economic Geology, Bureau of Engineering Research, Bureau of Industrial Chemistry, Bureau of Public School Extracurricular Activities, and Division of Extension. Communications concerning all other publications of the University should be addressed to University Publications, The University of Texas, Austin.

Additional copies of this publication may be procured from the
Bureau of Public School Extracurricular Activities,
The University of Texas, Austin, Texas,
at
10 cents per copy

THE UNIVERSITY OF TEXAS PRESS



The University of Texas Publication

No. 4136: September 22, 1941

FAVORITE PICTURES

Studies for Elementary Grades

By

FLORENCE L. PHILLIPS

**Bureau of Public School Extracurricular Activities
Division of Extension**



**PUBLISHED BY THE UNIVERSITY FOUR TIMES A MONTH AND ENTERED AS
SECOND-CLASS MATTER AT THE POST OFFICE AT AUSTIN, TEXAS,
UNDER THE ACT OF AUGUST 24, 1912**

The benefits of education and of useful knowledge, generally diffused through a community, are essential to the preservation of a free government.

Sam Houston

Cultivated mind is the guardian genius of Democracy, and while guided and controlled by virtue, the noblest attribute of man. It is the only dictator that freemen acknowledge, and the only security which freemen desire.

Mirabeau B. Lamar

**COPYRIGHT, 1941
BY
THE BOARD OF REGENTS
OF
THE UNIVERSITY OF TEXAS**

CONTENTS

	PAGE
The Appreciation Lesson—Suggestions to Teachers.....	5
American Painting	8
The Solemn Pledge—Ufer.....	9
After a Summer Shower—Inness.....	10
American Gothic—Wood	12
Carnation Lily, Lily Rose—Sargent.....	13
Elephants at the Circus—Curry.....	14
George Washington—Stuart	15
Harp of the Winds—Martin.....	17
Holland Morning—Hitchcock	19
Icebound—Metcalf	20
Indian Harvest—Couse	21
Men on the Dock—Bellows.....	22
Mexican Child—Rivera	23
The Artist's Mother—Whistler.....	25
The Holiday—Potthast	27
The Torn Hat—Sully.....	28
Whistling Boy—Duveneck	30
Dutch, Flemish and German Painting.....	31
Baby Stuart—Van Dyck.....	32
Dutch Courtyard—DeHooch	33
Girl With Cat—Hoecker.....	35
Girl With Turban—Vermeer.....	36
Sunflowers—Van Gogh	37
The Concert—Terborch	39
The Jester—Hals	40
The Merchant Giszze—Holbein.....	41
The Syndics—Rembrandt	42
English Painting	44
Calmady Children—Lawrence	44
Fighting Temeraire—Turner	45
Miss Bowles With Dog—Reynolds.....	47
The Blue Boy—Gainsborough.....	48
French Painting	50
Dance of the Nymphs—Corot.....	51
Farmyard Scene—Gauguin	53
Monkeys in Tropical Forest—Rousseau.....	54
Near the River Seine—Seurat.....	55
The Fifer—Manet	57
The White Clown—Renoir.....	58

	PAGE
Italian Painting	59
Madonna Enthroned—Cimabue	60
Spring—Botticelli	62
The Last Supper—Da Vinci	63
Wild Horses—Chirico	65
Spanish Painting	66
Children of the Shell—Murillo	67
Consuelo—Zuloaga	68
Las Meninas—Velasquez	69
Architecture	71
Mount Vernon	72
Notre Dame Cathedral	73
The Taj Mahal	73
Sculpture	74
Abraham Lincoln—Saint Gaudens	75
The Bambino—Della Robbia	77
Discobolus—Myron	78
End of the Trail—Fraser	79
Pioneer Woman—Baker	80
Bibliography	82
Explanation of Terms	83
Index to Pictures	86
Index to Sculpture	87
Index to Architecture	87
Index to Artists	88

THE APPRECIATION LESSON

Suggestions to Teachers

Contact with fine examples of art expression trains the child to value that which is good and to reject that which is unworthy. His power of discrimination is thus gradually improved until he responds to that which has lasting beauty. His aesthetic experience becomes broadened as he learns to appreciate many different kinds of expression. The influence of such contact is far-reaching to the extent to which the experience has been enjoyable. Therefore, the true lesson in appreciation should become a "bright spot" in the school program to which the child looks forward with happy anticipation. The lesson should never be too long. Ten to twenty minutes is usually sufficient for one picture.

Merely memorizing the names of artists and pictures is not a happy experience for most children; neither does it allow them to benefit from the study to any significant degree. It is necessary to study the pictures themselves so that valuable associations may be made.

The teacher should lead the child to observe the interesting features of a picture. Trying to discover various devices the artist has employed for directing attention to the center of interest, looking for the lines which repeat and those which oppose each other, as well as discovering the type of composition, are means which help to answer the question, "What makes the picture beautiful?"

In preparing children for the division of the test which deals with "unfamiliar pictures" the "memory pictures" should be classified according to the headings of the first mentioned division in so far as this is convenient. It is unwise, however, to analyze each picture and try to assign it to one particular type. Many pictures defy rigid classifications. Limiting our study to those pictures which are easily analyzed would narrow the child's experience to such extent as to rob the activity of most of its value.

Therefore, the best approach will be to discuss outstanding features where these are in evidence and to ignore those where confusion exists.

It must be remembered that even the best authorities disagree regarding many of the points used in the test on "unfamiliar pictures." Therefore, the problem is one of development of judgment rather than memory. The chief value of the test lies in the opportunity afforded the child to compare his decisions with those of people who have studied farther into the subject.

Encouraging pupils to collect other pictures by the same artist who painted the one they are studying adds interest to the work and broadens the field of information. Other artists' pictures of the same subjects offer attractive opportunity for comparative study. Picture posing, the making of picture books and attempts at original expression by means of drawing, painting or modeling are good devices for securing added interest. Stories about the picture and facts about the artist's life are of value in providing a background for appreciation; however, there is some danger of information about the associated incidents substituting for appreciation of the picture itself.

Prints in color offer better opportunity for study than do those in sepia or gray. Large prints are better than small ones because the former show more detail.

The teacher who arouses in children a desire to look at pictures and to understand something of the meaning of art expression with reference to the artists' purpose has laid a foundation for true art appreciation.

In designating the place where a picture is to be found we cannot always be sure of accuracy as changes take place from time to time. Since the beginning of the war in Europe no doubt many have been removed for safe keeping and some may have been destroyed. The best we can do is to designate the last known place. Another effect of the war is the difficulty of obtaining copies of certain pictures. Consequently our attention is turned more definitely to America and the fine things produced here at home.

While we may miss some of our favorites from across the seas we may be compensated by a deeper insight into American painting. Let us make the most of this opportunity for emphasis upon the work of our own artists.

FLORENCE L. PHILLIPS,

*Formerly, Head, Division of Fine Arts,
Sam Houston State Teachers College.*

AMERICAN PAINTING

When the Pilgrims first came to America the only art they found was that of the Indians. Although today we have come to admire the charm of the crude drawings and the beauty of the symbolic design in Indian weaving and beadwork, our forefathers were not particularly sensitive to the aesthetic qualities of the things they saw in the new land. The Pilgrims were a hardy practical people driven by the necessity of establishing safe shelters and providing food in the wilderness to which they came. They had little time or inclination for consideration of the luxuries of life. Art was considered unimportant if not actually sinful.

The pioneers who followed the Pilgrims were not so stern in character. At this time England was making advances in the field of landscape and portrait painting. This interest was carried to the New World. American discoveries disclosed beautiful landscape which was different from that of England.

This beauty inspired people to follow the example of English artists in the painting of landscape. Some of this painting may have been born of an attempt to describe to friends at home in England the beauties of the new land. It is certain that the first landscape paintings done in America were very realistic and detailed. Many of them appear to be more of an attempt to "get everything in" than to produce a beautiful composition.

The illustration of incidents having historical significance had occupied an important place in English Art and as the history of America unfolded, important events and people became the subject of the artist's brush in the New World as they had in England.

America has been called "The Melting Pot" because people from all nations came here and mingled together to form a new nation just as many different metals are melted together until they become one. This is also true of American Art even until the present day. Many different nations have contributed to the art of America.

As compared with the art of Europe, the art of America has had only a short time in which to develop. European art has been growing through many centuries. In spite of this, American art has found a place of its own and today we find the whole world alert to the fine qualities of pictures and other art products that have been "made in America."

THE SOLEMN PLEDGE

Place: Art Institute, Chicago

Ufer

1876-

America

"The Solemn Pledge" is one of Ufer's most important paintings by reason of the fact that it was his first to be purchased by a public art museum.

An incident of life in a Taos, New Mexico Indian village has been selected as the subject matter for this picture. It is this theme which has inspired Ufer's finest work. The artist himself tells us that this picture illustrates the exchanging of a pledge of friendship between two young Indians. They are urged to this action by the old man in the background and the boy in the foreground. As is characteristic of their race, the two main actors in this scene show little emotion.

Our first glance at the picture reveals the artist's love of shimmering light. Light colors and sparkling white have been used to develop the effect of brilliant sunshine. This play of light makes us feel that the artist has been interested in making his colors shine. In fact we feel that in his mind the subject has almost become of secondary importance.

Although the interest in depicting light is so noticeable, the artist has not neglected the matter of good composition. The upraised arm of the boy leads the eye into the picture. We then follow the arm of the man and circle from head to head until we finally come to rest near the center of the picture. The forceful curve thus described gives strength to the design.

Walter Ufer

(wāl' těr ū' fěr)

Walter Ufer never went west of the Mississippi river until he was thirty-seven years old and did so at the request of Carter H. Harrison who was then mayor of Chicago. However, after seeing Taos, New Mexico he wished to settle there where he had received his finest inspiration.

Ufer was born in Louisville, Kentucky and showed definite art talent at six years of age. After graduation from high school at the age of sixteen he became apprenticed to a lithographer, as he hoped to learn this art. Finding that his time was so occupied with merely running errands that he had little opportunity for learning, he accepted employment with a German lithographer and sailed with him to Germany where he worked during the day and studied art at night.

Five years later Ufer returned to Louisville and entered as a student at Smith College where he later became a member of the faculty. After that he entered the field of commercial art in Chicago. In 1911 he started on a period of foreign travel which included Sweden, Denmark, Germany, France, Italy and northern Africa.

After 1916 Ufer became an important contributor to many outstanding exhibitions until he now enjoys international fame.

AFTER A SUMMER SHOWER

Inness

1825-1894

American

The colors in this picture are so fresh and clear that we can easily imagine the feeling of moisture in the air from the shower that has just passed. Although the sun is shining now, some of the dark clouds are still hovering near and there is a portion of a rainbow showing faintly at the right hand side of the picture.

Ordinarily Inness painted with darker and more subdued colors. This color is unusually fresh and bright but the important characteristics of Inness' work still remain.

Edges are soft and there is very little detail. Even the rainbow is restrained in color. Only a suggestion is given instead of the complete shape of the bow in its most brilliant color.

Which tree do you see first? What causes your interest to center upon this one? Can you find a pyramid in the composition, using the rainbow as one of the sides?

Inness is an artist who suggests the picture, only, allowing our imagination to supply the details. Always he shows just enough and nothing is ever overdone.

George Inness

(jôrj in' ěs)

George Inness made a very poor grocery clerk in his father's store. The walls of a building were too confining for one who wished always to gaze upon wide stretches of open country where he could see trees and fences, valleys and hills with cattle and other farm animals roaming over the landscape.

A teacher would have shown Inness that he could not put every detail into his picture, but since he was given little instruction he learned this for himself through years of practice. In his later work he puts into his compositions only the things that are necessary and these have soft edges so that all objects blend together making interesting masses of color. Skies, trees, and clouds were his favorite subjects.

Inness opened a studio in New York City but did not take many students to work under his direction as did other artists. He was acquainted with a group of painters in France known as the "Barbizon" group and went from time to time to study with them.

"Home of the Heron," "The Mill Pond," and "Peace and Plenty," are other pictures by Inness that you will enjoy comparing with "After a Summer Shower."

AMERICAN GOTHIC

Place: Art Institute, Chicago

Wood

1892—

American

In order to fully appreciate this picture it is necessary for us to know something about Gothic architecture and sculpture. Try to secure a picture of a cathedral built in the Gothic style. Pictures of the sculpture which decorates such cathedrals are exceedingly helpful. Notice especially the prevalence of perpendicular lines and dignified arches in the Gothic architecture. In the sculpture you will find a repetition of the same type of line. Now look at the picture again and see in how many points you notice a similarity between the lines of our picture and those of the Gothic sculpture and architecture.

The artist is trying to show us that in their humble way, these farm people of Iowa express the same dignity as that found in the grandeur of the Gothic architecture of Europe. These people take life seriously—so seriously in fact that the observer is likely to be mildly amused. All that they own is given scrupulous care. The buildings are kept freshly painted, the clothing is plain but clean and neat, the pitchfork looks sharp. It is a picture of thrift and honesty. We can imagine that this is Sunday and after doing the “chores” the couple have made themselves neat to await the arrival of company. The man has put on a coat over his clean but faded overalls. Notice how the seams in the overalls repeat the lines of the pitchfork. Even the facial expressions contribute to the “Gothic” lines of the picture.

The window in the upstairs front room of the house has true “Gothic” lines. Since the other windows are of plain rectangular shape, we feel that this one was considered a thing of special beauty and so placed to show to the best advantage by the humble builder of the simple home. There is a lace curtain hung at this window. The others are not so favored.

Grant Wood

(grănt' wööd)

Some of the most interesting work by Grant Wood is to be found in the murals in the Montrose Hotel in Cedar Rapids, Iowa. Two especially interesting panels are entitled "Fruits of Iowa."

Grant Wood was born at Anamosa, Iowa. His first art interest was in handicraft. He became a craftsman in metal and handmade jewelry after studying this work at the Minneapolis Handicraft Guild. He also studied at Chicago Art Institute and later became a teacher of art in the public schools of Cedar Rapids, Iowa. During the World War he worked in the Camouflage Division for the United States Government. His work has won a number of prizes and medals. Although most of his time has been spent in and near his native state, the work of Grant Wood has received wide recognition. He makes his home at Cedar Rapids, Iowa.

CARNATION LILY, LILY ROSE

Place: Tate Gallery, London

Sargent

1856-1925

American

What a fascinating name this picture has! "Carnation Lily, Lily Rose," breathes forth the atmosphere of the quaint old garden where two little girls are hanging Japanese lanterns. Perhaps they are getting ready for a party.

One of the girls has been made more important than the other. In order to do this the artist has shown her complete form while the other girl is partially hidden by the flowers. Her position near the center of the picture helps us to see the most important girl first.

This picture is particularly pleasing in its pattern of dark and light. Brilliant spots of color against the darker background suggest highly embroidered tapestry. As we

study this picture we discover many charming bits of color and design which do not reveal themselves at first glance.

John Singer Sargent

(jăn sîng ěr sār' jěnt)

Sargent was born in Florence, Italy, of American parents. The influence of this "City of Art" during his early years stimulated a desire to paint.

He received his first training in drawing and painting in Florence and at the age of about sixteen went to Paris to study. Sargent became a great portrait painter of notable men and women. It was said of him, "To have been painted by Sargent added distinction to the distinguished." He also painted murals. His "Frieze of the Prophets," in the Boston Public Library, is particularly famous. He was skillful in water color painting as well.

ELEPHANTS AT THE CIRCUS

Place: Private Collection

Curry

1897—

American

Massive animal bulk is expressed in this composition of elephants. We are conscious of the enormous power within these great beasts as they stand together under the shelter of the circus tent. But there is something more than mere size and strength. There is a grace and rhythm in the lines which truthfully interpret the kind of movement which is characteristic of these animals when they are in action. Study the different positions of the elephants' trunks. No two are exactly alike and yet there is enough similarity to provide harmony.

The elephants are arranged so that the mass of forms builds up to a high point near the center of the composition. The seams in the tent and the position of the poles help to complete a pyramid shape. The great size of the largest elephant dominates the group.

While we are able to distinguish each separate animal, all are so closely related that they become one mass in

the composition. The brownish gray tones of the bodies are very rich. The rich darks and lights have been used to build up the great masses in a most effective manner. The changes from dark to light and light to dark make an interesting study of the edges of the animals' forms.

See if you can draw a picture of elephants. How would you arrange them? Make your arrangement different from that used in Curry's picture.

John Stewart Curry

(jăn stū ärt kūr' rī)

John Stewart Curry is known as a painter of the Middle West. Although he has painted only a short time, his genre pictures have shown much originality. Because of this he has received considerable recognition in the art world.

Curry paints the ordinary life of the people he knows. Everyday homely scenes which lie within the field of his own experience are his outstanding achievements. He paints these as he knows them with no attempt to idealize his barnyards, wheat fields, and hot Kansas skies. The people show a rugged pioneer spirit rather than beauty or grace. They are everyday people doing the ordinary things yet we read into his interpretation a certain poetic quality. Recently Curry has turned to circus themes which he interprets in the same truthful manner.

GEORGE WASHINGTON

Place: Metropolitan Museum, New York

Stuart

1755-1828

American

Although Stuart is said to have painted in all about forty portraits of George Washington, only three of them were from life. The "Gibbs-Channing" portrait (so-named from the two families who owned it at different times) is one of these three.

The picture is famous not only because it is a portrait of a great man, but also because it is a fine painting. It would be valuable as a work of art even though we had

never heard of George Washington. The fact that it portrays our first President makes it doubly interesting.

Surely the dignity with which the artist has handled his subject is worthy of the sitter. He has not recorded every line of the face with the intention of making an exact copy; rather, he has tried to understand and interpret, in the most direct manner possible, the character of the great leader.

Although Washington was wearing the rather elaborate costume of his day, the artist was wise enough to subordinate the style of dress to the face as the center of interest. The edges and sides of the composition have been kept dark in order that the lighter areas may be placed near the face. Notice the delicate gradation of tone from dark to light in the neckwear. Carrying the white to the extreme lower point would have led attention away from the face. Notice the gradation of tone in the background curtain also.

Gilbert Stuart

(gĭl' bērt stū' ērt)

Stuart was born in Rhode Island. When only five years old he astonished his mother by drawing a likeness of an absent friend whom she was discussing with a neighbor. By the time he was fifteen years old he displayed such skill that a wealthy Scotchman invited the boy to study in Scotland. After two years the death of the wealthy man forced Stuart to return to America but he continued his studies. At the age of twenty he again crossed the ocean and settled in London where he became a close friend of Benjamin West, a prominent American artist.

In the midst of outstanding success in England he was seized with a desire to paint a portrait of George Washington and returned to America for this purpose. So anxious was he to realize his ambition that an invitation to paint the Duke of Kent, father of Queen Victoria, did not tempt him to go back to England.

George Washington was called the "Father of His Country," and Gilbert Stuart the "Father of American Portrait Painting."

HARP OF THE WINDS

Place: Metropolitan Museum, New York

Martin

1836-1897

American

There is an old Taoist tale called "The Taming of the Harp" which harmonizes beautifully with the study of the picture, "Harp of the Winds." The story relates how a great tree in the Ravine of Lungmen was made into a wonderful harp which only the greatest musicians could play. For many years the harp was treasured by the Emperor of China but nobody was found who could tame the spirit of the great harp and draw melody from its strings. Many tried but all failed until Peiwoh, the prince of harpists caressed the harp and awoke all the memories of the great tree from which it was made. When asked why he was successful where others failed, Peiwoh replied that others had sung only of themselves while he had allowed the harp to sing its own songs and knew not "whether the harp had been Peiwoh or Peiwoh the harp."

As we study this picture, how much the trees in the distance remind us of the strings of a great harp and surely the wind is Peiwoh, the master harpist who alone is able to bring forth the exquisite melody. Perhaps Martin had heard this story and had it in mind when he named his picture.

The simplicity of the rest of the landscape makes the trees attractive. Although the perpendicular lines of the trees are very much in evidence, the horizontal direction in which the clouds are blowing and the same movement repeated in the water balances the two directions and makes the picture fit the horizontal rectangle in which it is placed. The large bluff at the left balances the mass of trees on the right.

The spacing of the tree trunks is particularly interesting. No two of them are exactly parallel and no two spaces between the trees are exactly the same. The buildings of a town are to be seen in the distance but are so much less interesting than the trees that they attract little attention.

Whenever you have the opportunity, try to find groups of trees which you think would make an attractive picture. You may wish to sketch some of them.

Homer D. Martin

(hō' mēr mār' tīn)

Albany, New York, was the birthplace of Homer D. Martin. As the boy grew he proved to be an utter failure in the carpenter shop of his father where he had been set to work. He tried to clerk and later to assist in the office of an architect but was no more successful than he had been in the other work. At last E. D. Palmer, a sculptor, suggested that the boy take up painting and it was here that Martin found his true field of expression.

After his marriage in 1862 he went to New York where he was elected associate member of the Academy in 1868. Financial success came slowly but in 1876 Martin had opportunity to accompany a friend to England and France. He visited the sketching grounds of Millet and Corot but spent most of his time with Whistler in England.

Upon his return to New York the Century Magazine hired him to illustrate an article on "George Elliot's Country." This was followed by four years in France where he learned to paint with the soft luminous color that is today associated with his work.

Again returning to New York he worked hard for recognition until his health and eyesight began to fail him. A rest trip to England failed to improve his condition. Recognition of his work came with his death in 1897. At this time people eagerly sought his work and the popularity is still maintained.

HOLLAND MORNING

Place: Art Institute, Chicago

Hitchcock

1850-1913

American

Surely we should expect that "Holland Morning" would be the work of a Dutch rather than an American artist. There is nothing about it to reveal anything other than Dutch influence. This sympathetic handling of a Dutch scene shows how thoroughly the artist, although an American, learned to appreciate the beauty of a foreign land.

Copies of this picture are seen frequently in American homes. The quaint little Dutch lady with her prim cap and freshly picked blossoms inspires a feeling of readiness for the days activities. The early morning dew is still on the grass and the mist of the night has scarcely departed as this lady starts out to market her flowers which she carries supported by a yoke across her shoulders as is the custom in many foreign countries.

Although the perpendicular and horizontal lines predominate in this picture, the artist has been clever in his use of roads and paths which lead us into the picture field.

George Hitchcock

(jôrj hĭtch' kôk)

George Hitchcock was born in Providence, Rhode Island, and was a descendant of Roger Williams. He was graduated from Brown University and from Harvard Law School. He was admitted to the bar in New York but after seeing an exhibition of water colors he changed the entire course of his life by going to Europe to study art.

After becoming dissatisfied with the instruction he received in both England and France, he settled in the little Dutch village of Egmond where he was free to paint in his own way. He became much interested in the tulip culture which was the main industry of this section. His reputation

became international after the exhibition of a canvas in the Paris Salon and the purchase of one of his pictures by the Empress of Austria.

The little village became the headquarters of the Egmond School of Art and over three hundred pupils came to study with Hitchcock. Seventeen studios were located there.

After Hitchcock's death a memorial exhibition was held in America. Many of his paintings are to be found now in The Metropolitan Museum of Art, New York, the Art Institute of Chicago, and galleries of Indianapolis, Saint Louis, Minneapolis, Buffalo, Providence, and Savannah.

ICEBOUND

Place: Art Institute, Chicago

Metcalf

1856-1925

American

Clear and crisp as a winter morning is the picture "Ice-bound," by Metcalf. The trees are green because they are pines which do not lose their color in winter. The brook does not appear to be frozen over, but it is hindered in its flow by the large amount of ice on its banks and in the stream.

Metcalf has used all cool colors. Notice how blue the shadows are. Wherever brown is used the color has been grayed so that it will not look too warm for the rest of the colors.

As we first look at the picture we notice the stream but our attention does not linger. The eye is led up into the rest of the composition by means of the opening in the trees marked by the large spot of brown, until at last our attention rests on the break in the foilage through which peeps the blue sky. The trunk of a single tree silhouetted against this patch of blue prevents our wanting to walk out through the opening and persuades us to linger in the little clearing.

Willard Metcalf

(wíl' ärd mět' käf)

Metcalf first studied art in Boston. Later he went to Paris where he worked with the impressionistic artists. He did not work exactly in their way but preferred to use softer and quieter colors. This gave his pictures more suggestion of repose than it was possible to achieve with the use of striking colors.

This artist excelled in the painting of flowers and still-life, though his landscape work is also particularly pleasing.

INDIAN HARVEST

Place: Private Collection

E. Irving Couse

Contemporary

American

This is one of the many beautiful Indian pictures which Couse delights to paint. The figures are probably those of an Indian father and his daughter. They have brought together the best of the harvest and are making music on native instruments in praise to the Great Spirit who has sent them these gifts.

The rich color stands out in bold design against the dark background. All the colors are the warm and glowing ones characteristic of autumn. The vegetables and fruits are arranged to form a brilliant pattern. The lacy effect of the grain stalks makes an interesting contrast to the heavier forms and colors in the rest of the picture.

You will be able to find several pyramids in the structure of this picture. Lay a piece of transparent paper over the picture and with a soft pencil trace lightly all the triangular or "pyramid" shapes you can find. See how many of them overlap each other. Some of them will be upside down.

After you have traced the triangles, trace the circles. There are many of these also.

E. Irving Couse

(e. ir' ving kōōs)

"Green Mountain" is the name the Indians of New Mexico have given to E. Irving Couse—"green" because of the bright green sweater he wore when he first came among them and "mountain" because he is a large man. The Indians are his friends and his pictures show that he knows them well.

Couse's Indian friends visit him frequently and are always willing to pose for their pictures. This was not always true. At first they were afraid that after they died their souls would go to the painting and remain there instead of finding the "Happy Hunting Ground." They no longer fear this.

Couse is one of the best known contemporary painters of Indians. His pictures have found places in a number of America's greatest art galleries.

MEN ON THE DOCK

Place: Randolph-Macon College for Women

Bellows

1882-1924

American

Artists often see beauty in the ordinary things that other people pass by as commonplace. In "Men on the Dock" George Bellows shows the interesting activity associated with the loading or unloading of a great ocean liner. The tall buildings of a large city are seen in the background.

Boys and girls like to draw pictures of ships but few arrange them as beautifully in the rectangle as has this artist. He has not found it necessary to paint the entire ship but has placed it so that its lines cut the composition in an interesting way. On the right side of the picture where the different parts of the boat cut the edge, notice that none of the spaces from top to bottom of the composition have been repeated.

Now look at the dark building on the left. See how closely it corresponds to the shape of the boat on the right.

The angles formed by the building and the ship lead the eye far back into the picture. You will be able to find a number of perpendicular lines in the picture but the more important ones formed by the larger masses are angular.

White objects in a picture are usually seen first. This being true, why is it that the two white horses at the right do not stand out more than anything else?

Notice the other colors in the picture. Where is the largest area of red? Of blue? Find the small spots of color which balance these areas.

In looking at the group of men we do not see any one individual clearly because the people are massed together. Upon looking at the group we sense a degree of activity although none of the figures are moving rapidly. People soon tire of pictures which show figures in violent action but few artists are capable of suggesting movement in this quiet manner.

George Bellows

(jôrj běl' ōs)

George Bellows enjoyed most the painting of everyday realities. He did not try to idealize his work in order to make ugly things beautiful but painted them in the spirit in which he saw them. He was such a master of dark and light that his pictures are beautiful in pattern. Bellows worked very rapidly and with a masterful stroke as did Hals, the Dutch artist. Bellows painted a great variety of subjects. His portrait of "Anne," which hangs in the Art Institute of Chicago, is an especially pleasing interpretation of a child's personality.

MEXICAN CHILD

Place: Private Collection

Rivera

1886—

Mexican

This little Mexican child is looking earnestly at you with her big brown eyes; her body, hands and feet are very small in proportion to the size of her head. This helps to

show that she is intended to be a very young child as the heads of young children are larger in proportion to the size of their bodies than are those of older ones.

This painting is somewhat decorative in treatment and the artist tries to show what he thinks about the subject rather than to make a copy of a little girl the way she actually looks. The child is not pretty but she is interesting. The subject has been painted in as simple a way as possible. Every line that is not needed has been eliminated. The picture becomes almost a symbol of a Mexican child rather than a portrait. The cool blue tones of the dress and the background make the contrasting warm tones of the skin especially attractive. This helps to focus our attention on the face and head of the child. The brilliant green strip just back of the head is balanced by the greenish cast of the dress. The artist is interested first of all in the design of his picture.

Diago Rivera

(dē ā' gō rē vā' rä)

Though he was born in Mexico, Rivera studied extensively in the art schools of France and Italy. He returned to Mexico and developed a style of painting which has received international attention. He works in an extremely bold manner. The mural paintings which have brought him fame deal with social themes. He reflects the revolutionary spirit of Mexico and always tries to uphold oppressed classes of any civilization which he interprets through his paintings.

After brilliant accomplishments in Mexico he was commissioned to paint a series of frescoes in Rockefeller Center in New York City. These proved to be so unusual in treatment and so startling in ideas presented that he was expelled from the task when only three quarters of the work had been finished.

Rivera's paintings are courageous to the point of "rawness." He deals with what he considers stern realities but he tends to make every picture an angry protest against

some existing social condition. He has no use for the so-called "graceful forms" and refinements of older types of painting.

In Mexico Rivera interpreted conditions which he and the common people understood thoroughly. For this reason his Mexican paintings have greater charm than some of his American work. His ideas, borrowed from history and the commercial world lose the appeal of naturalness when he uses them to interpret American life.

Rivera is a large man of genial nature. He works in a forceful manner.

THE ARTIST'S MOTHER

Place: Louvre, Paris

Whistler

1834-1903

American

During the Century of Progress this beautiful painting was taken from its home in the Louvre in Paris, France, and brought to America. It was hung among the World's greatest masterpieces in the Art Institute of Chicago, where thousands of people saw it who would never have the opportunity to go to Europe. The painting enjoys the exceptional distinction of being an American painting accepted by the Louvre.

Each year on Mothers' Day we see many reproductions of this beautiful picture. The artist's mother posed for the painting. She is seen here as an old lady sitting quietly in her chair. We can imagine that her mind is occupied with thoughts of days that have gone, when her children were small. It is said that people do not really appreciate their mothers until they themselves are older. No doubt, your own mother is younger than the one seen in the picture but many older people like to think of their mothers as being as quiet and gentle as the sweet old lady Whistler has painted.

Besides the subject which is a popular one with most people, this picture has many admirable qualities. All of the color is extremely quiet. The tones are closely related

to give the decorative effect so characteristic of Whistler's work. The artist has been careful to see that the shapes of the background spaces are as interesting as the objects. The small touches of white are skillfully placed. The picture on the wall helps to hold the parts of the composition together. It has been placed in a position which exactly balances the rest of the picture.

One could enjoy living with this picture for a long time because it is as quiet and dignified as the gentle lady whom it portrays.

James Abbott McNeill Whistler

(jāmz ăb' bôt măc nēl' hwīs' lēr)

Whistler was born at Lowell, Massachusetts, but his father's employment as an engineer for the Russian government led to the boy's early years being spent in Petrograd. His father, being a distinguished major in the United States Army, wanted James to follow a military career, but the boy disliked the military discipline and the studies at West Point. He was dismissed from there at the end of three years. After this he began the serious study of art. He worked hard and attracted much attention.

Whistler liked to quarrel with both friends and enemies. He often wrote public letters setting forth his ideas in opposition to those expressed by others.

Like Corot, Whistler associated music with his work. He described his pictures as "symphonies," "nocturnes," and the like. He painted with a few soft, closely related colors. All his work is somewhat suggestive of mural painting, although it has more depth than that of Puvis de Chavannes, the French mural painter. He loved to study the work of the Japanese and borrowed many of their ideas. He also admired the work of modern French painters.

THE HOLIDAY

Potthast

1857-1927

American

How should you like to step right into this picture and do the same thing that these children are doing? The sunlight looks bright and everyone appears to be having a good time.

Light colors have been used to give the feeling of the out-of-doors. Colors always look lighter when the sun is shining. See how many different colors you can find in the water. The paint is put on in small spots in order to make the water look as if it moves. The reflections of the children show that the water is very clear. The green of the boy's shirt balances the green bathing dress of the lady in the distance on the left hand side. The bright red ball in the water is also needed to balance the red in the left hand side of the picture. Most of the red is soft in tone. Otherwise it would attract too much attention. The very bright red has been kept for the tiny spots such as the ball and the little bathing cap seen just above a wave in the distance.

Follow the line of the shore beginning at the bottom of the picture. Leave out all details and make it as straight as you can until it reaches the point where it turns just below the little girl in the red suit. Now follow it to the right, continuing on back of the child in white. When you reach the child who is wearing the large sailor collar, follow the vertical direction to the top of the head. Now draw on another piece of paper the line you followed. You should have an angle to the left, then to the right and finally a short perpendicular line. These lines help the eye to travel into the picture so that when an artist wishes to show great distance, he tries to use lines of this type. We call this arrangement "angular composition." The perpendicular line stops the eye so that it will not travel too far.

The color, light and movement are the most interesting things in this picture. It is a good example of impressionism.

Edward Henry Potthast

(ěd' wărd hěn' rē pöt' äst)

This artist of childhood and of the sea was born in Cincinnati, Ohio. The family of father, mother, and two boys were in modest circumstances. Edward enjoyed drawing and painting while his brother was gifted in singing.

Edward started his art training at the McMichen School of Design in Cincinnati. Later he went to Munich, Germany, to study art, then to Paris and to Holland. After gaining considerable reputation as a painter in Paris, he returned to America in 1900 where he continued to paint and to illustrate for magazines. Most of his painting was done at Provincetown.

Potthast spent much of his time near the sea. During the latter part of his life he painted many pictures of the sea which are described by one writer as being "full of sunny joyousness and the spirit of childhood."

THE TORN HAT

Place: Museum of Fine Arts, Boston

Sully

1783-1872

American

A number of artists have been interested in painting pictures of children. "The Torn Hat" is a popular one. Compare it with "Whistling Boy," "Calmady Children," and others. Apparently the artist was inspired by some casual observation of the boy in the picture. While the picture possesses all the dignity and repose necessary to a good portrait, there is an air of informality suggested by the position of the figure within the rectangle and the type of clothing the boy wears.

We readily imagine that the boy was called from play to pose as he was. The hat is too large for the child but interesting in its misfit. We think of it belonging originally to a much loved older brother and proudly worn by this younger child in spite of its dilapidated condition.

The careless fastening of the coat about the small body is in harmony with the casual mood of the picture.

The sincerity of expression makes this picture charming. The open collar of the shirt frames the face whose natural delicacy and refinement cannot be hidden by the careless dress. The torn brim of the hat permits an interesting play of light over the features.

One does not tire of this picture, because it is simple, dignified, and sincere. Each shape is interesting in itself and in relation to every other shape. Colors are restrained and well balanced to complete an especially satisfying portrait.

Thomas Sully

(tä' mäs sül' ē)

The parents of Thomas Sully were actors. When their son was nine years old they brought him to America and they settled in Charleston, South Carolina. Here, at the age of twelve, Thomas began work in an office but insisted on covering every scrap of paper with portrait sketches until his employer suggested that he should be trained for art rather than business. Fortunately, a brother and another relative were able to give him his first instruction in art. Later he became acquainted with Gilbert Stuart and Benjamin West who became fast friends and gave him much advice and inspiration.

After receiving some recognition in his chosen work, Sully moved to Philadelphia where he spent the rest of his life. He was very industrious and has over two thousand portraits to his credit, all of them painted between 1810 and 1860. He kept a very accurate record of his portraits.

Sully always tried to show people at their best. His subjects always appear refined and intelligent. His work interprets the character of the sitter as well as the appearance.

WHISTLING BOY

Place: Cincinnati Museum

Duveneck

1848-1919

American

This cheerful lad seems typical of the spirit in which Duveneck painted. It shows the "Whistling Boy" as we might notice him in a passing glance. It is this effect which Duveneck always wished to achieve in his work. His rule for painting was "put it down." By that he meant that the artist must sketch his subject immediately after receiving his idea in order to preserve the spirit he is seeking to portray.

This picture is dated "Munich 1872" so we know that it is a product of the best period of his life known as his "Munich period."

Duveneck did little blending of color because he liked to have the brush strokes show. He worked with one layer of color upon another until he gained an effect of solidity. He liked to use warm colors.

Frank Duveneck

(fränk dūv' ěn ěk)

Covington, Kentucky, was the birth-place of Frank Duveneck. His first art work was done for the Benedictine monks. When he was still a boy they hired him to help decorate altars of some of their churches. Through this work his talent came to the attention of a church decorator who made him his assistant.

Soon after this Duveneck submitted five canvasses to an exhibition in Boston. All five were sold and he received much praise from art critics. "Whistling Boy" was one of the pictures sold through the Boston exhibition.

Although he had received such flattering recognition in Boston, Duveneck felt drawn to the art life of Europe and sailed to Venice with William Chase. After this trip he returned to Munich and opened an art school which grew even more rapidly than he had hoped.

Later Duveneck returned to America and devoted the rest of his life to the training of younger artists. He was for many years head of the faculty of the Cincinnati Art Academy.

DUTCH, FLEMISH AND GERMAN PAINTING

Since Dutch, Flemish and German paintings have so many common qualities, it has seemed best to deal with them as one group. Although German paintings tend to be larger in size than the Dutch or Flemish, other characteristics remain similar. We must remember to distinguish between the art produced in Germany and that which has been purchased by this country and used to fill her galleries. Germany now owns many masterpieces produced in other countries.

It was not through accident that most pictures from Flanders and Holland lack the great size of Italian paintings, which served as their inspiration. The Flemish and Dutch did not build enormous churches and so had no need for decorating large spaces. Pictures were used mostly in the homes, and the houses were so small that wall space could be found for small paintings only.

Small pictures had to be carefully painted. This made it necessary for the artist to be an expert craftsman. This characteristic was expressed in arts other than painting. The art of the illuminator, the goldsmith, and the tapestry weaver developed along with the painting. Intricate designs and jewel-like spots of color were much in evidence.

Because pictures were used in the homes, Dutch and Flemish artists were interested in subjects that were suitable for this purpose. Some of our best genre paintings and portraits were produced by Holland and Flanders. Most of them have a comfortable, home-like appeal for people of today just as they did for those who lived at the time they were painted.

Most Dutch and Flemish paintings are realistic in treatment but Van Gogh introduces an entirely different note with vigorous brush stroke and brilliant color.

German artists preferred to paint portraits or religious pictures. The latter were used as altarpieces but they were usually smaller than the Italian ones. A great deal of work in stained glass decorated the churches in Germany, causing less demand for painting than in some other countries.

Like the paintings of Holland and Flanders, most of the German work was realistic in treatment with a great deal of attention given to details. The careful painting of textures such as fur, feathers, and hair seemed to delight these artists.

BABY STUART

Place: Turin, Italy

Van Dyck

1599-1641

Flemish

This attractive picture is one of the world's most famous child portraits. It is really only a part of another picture called "Children of Charles I." There are three children in the larger picture and "Baby Stuart" is the youngest. When this child grew up he became King James II of England.

The portrait of little James is much better known than the larger picture of which it is a part. Everyone loves this fat little fellow who was about two years old when this picture was painted. He wears a tight little lace bonnet and the elaborate costume which was used for children of that time. To us it looks like a girl's dress but in that day little boys as well as girls were attired in this manner.

Although the shape of the figure as it is posed makes a pyramid, the circular line predominates. Notice how much the artist has made use of curves. Even the apple held in the child's hands lends itself to harmony with the circular forms. The entire arrangement adds to the effect of chubbiness in the form of the child.

Sir Anthony Van Dyck

(ăn thō nĩ vãn dīk')

Anthony Van Dyck was born at Antwerp. When we know that as a child he spent much time in his father's silk shop, we understand his interest and skill in the painting of beautiful fabrics.

When only ten years old he was apprenticed to an artist. He assisted Rubens for a number of years. Later he went to Italy where he became much interested in the work of Titian and Tintoretto.

Van Dyck is known as a painter of portraits and spent much time traveling and studying the arts of other nations. He painted portraits wherever he went, giving them all a refined and aristocratic aspect. The details of costume, jewelry, and hair of the sitter were developed as carefully as the face.

In all the countries that he visited Van Dyck was popular, particularly with the nobility. He became court painter for Charles I of England, but the strenuous life of the court overtaxed his delicate health and he died at the age of forty-two.

DUTCH COURTYARD

Place: National Gallery, London

DeHooch

1629-1677

Dutch

This is really a picture of the back door of a Dutch home. Most Dutch houses are built with the front door on the street while the back door opens into an enclosure or courtyard. As we look through the open door where the woman is standing we gaze through a hall to the front of the house. There is even a suggestion of another house beyond or a part of the same house. DeHooch always liked to paint open doorways with objects to be seen through them. This is really a very good thing to do, as it helps us to see farther into the picture and so deepens the picture field. Pictures with too many perpendicular and horizontal lines tend to

seem flat, but this device of allowing the observer to look through a door gives them greater depth.

The broom has been placed in such a position that it provides a means of entering the picture. Its handle leads to the bucket and from here the direction changes and the eye follows the line of the tall pole which seems to be supporting other parts of a crude structure, apparently arranged to hold up the climbing vine seen in the background. The horizontal lines prevent the eye from traveling out of the picture and eventually lead across and down on the other side of the picture until we come to rest on the figures of the woman and child who stand in front of the outdoor cupboard.

The neatness and precision of deHooch's method of working is in harmony with the subjects he has chosen, as the Dutch people are noted for their orderliness.

Pieter de Hooch

(pě' tēr dā hōk)

More than a century elapsed after the death of Pieter de Hooch before anyone realized that he was one of Holland's most interesting painters. Then, much searching through records disclosed few facts about his life. Even the dates of his birth and death are uncertain. He was born in Rotterdam. Most of his adult life was spent in Amsterdam and Delft. At one time he served as footman for a wealthy Hollander.

In Italy the large wall spaces in the churches which were to be decorated required that pictures have great size. In Holland there were no such large areas to be covered, so artists had to content themselves with the painting of pictures small enough to decorate the modest homes of the people. The subjects were taken from every-day life. These painters of small pictures came to be known as the "Little Dutch Masters," or the "Little Dutchman." Pieter de Hooch was one of these and each little picture has a jewel-like quality because it is so rich in color and light. He usually

chose to paint the simple homes and courtyards of the poorer people although he sometimes chose drawing-room scenes.

His colors are exceedingly rich. Sunlight glistens on the walls or floor in definite clear-cut patterns. The figures in his pictures appear to have been put there as part of the furnishings of the room. He was fond of painting open doorways through which interesting landscape, architecture, or figures could be seen. The parts of the picture seen through the doorways are brilliantly lighted while the room from which the door opens is in semi-darkness. A French writer once said, "Pieter de Hooch is a magician and the sun is his wand." He was fond of red in his color schemes. He was a master of still-life and loved to paint the surface texture of tiles, pans and kettles.

GIRL WITH CAT

Place: Private Collection

Hoecker

1854-1917

German

This artist spent a number of years painting in Holland, Belgium and Brittany, and it was during this time that "Girl With Cat" was produced. It reveals how much the artist enjoyed the child life of these countries. The picture was painted in 1887 and exhibited in the Paris Salon the same year.

The little girl is calm and self-possessed as she stands holding her pet. Her arms encircle him in a way that shows her devotion. The cat is a very large one and seems quite heavy for her even though she is of the strong, stolid type so characteristic of these countries. The cat does not share the satisfied, friendly expression of the girl. He appears to be suspicious and anxious to get away.

Notice how the curve of the girl's right arm is repeated in the cat's tail. This leads the eye back into the picture and helps to unify the composition.

The range of color extends from black to white in this picture, yet all parts seem to hold together. The extremely cool colors are balanced by touches of yellow and red.

Paul Hoecker

(pöl hěk' ěr)

Oberlangenau, Germany was the childhood home of Hoecker. Most of his serious art study was accomplished in Munich, but he also painted and studied in France, Belgium and Holland. His chief interest was in portrait and figure painting, particularly of children. It is such paintings as these which have made his name remembered.

During the latter part of his life he was a professor in the Munich Academy.

GIRL WITH TURBAN

Place: The Hague

Vermeer

1632-1676

Dutch

The artist must have been impressed with this interesting headdress and wished to make a composition of it so he painted a portrait of the wearer. The picture as well as its title certainly gives the impression that the artist was more interested in the headdress than in the face. The design is extremely attractive and worthy of becoming a central interest.

The picture is restrained in color. The warmest color to be found is in the girl's lips. In this respect the picture has something in common with "Blue Boy" painted by Gainsborough, the English artist. In both pictures blue predominates at the center of interest. Blue is considered a difficult color to use in this way because it is less intense than other colors. In order to make the blue outstanding it must be kept clear and sparkling while other colors must be grayed or otherwise softened so as not to attract more attention than the blue areas. In this picture you will notice that the brightest blue is nearest the center. The

girl is wearing large blue earrings. These have given the artist an opportunity to make the blue predominate still more by repeating it in a small spot.

No small part of the charm of the picture lies in the easy pose of the figure. The position of the head on the neck seems natural and comfortable. If an artist fails to secure a restful attitude in a portrait the picture lacks the dignity and repose which makes us enjoy any work of art more and more the longer we study it. This figure is well placed within the rectangle.

Johannes (Jan) Vermeer

(yän vēr mār')

Vermeer was born in Delft and developed into one of the most outstanding of that group of Dutch artists who excelled in Genre painting. While he lived he was well known by the people of his own country. Soon after his death he was forgotten until centuries later when his work was re-discovered.

Very interesting is the story of how his work came to be known after being forgotten for so long a time. After his death false names were signed to his work and, while the pictures were known, nobody realized who was the true artist. One day in the process of cleaning a picture the name of the artist was found.

Because of the long period of time that elapsed between the death of the artist and the time his paintings were discovered, little is known of his life. It is impossible to know where he studied or who taught him.

SUNFLOWERS

Place: Munich Gallery, Germany

Van Gogh

1858-1904

Dutch

The rugged beauty of sunflowers is very different from the delicate quality of violets, sweetpeas, and roses. That means that all flowers cannot be painted in the same manner. Recognizing this fact, Van Gogh tried to paint sunflowers in a way that would be suitable. He noticed how

strong the stems were and how solidly the parts of the flowers had grown. Therefore, using plenty of paint, he made them with vigorous, direct strokes. He even put them in a vase which would harmonize with their heaviness and painted the vase with the same kind of strokes.

These are colors which "shout" and yet they do so in a beautiful way. They are harmonious though bright, and this picture is suitable for adding beauty to many a sun porch or breakfast room. It makes one feel happy and ready for the day just to look at it. The colors are warm because they are like the color we see in sunlight and fire, both of which make us feel warm.

Nothing in the picture is definite in outline. The artist seems more interested in the brilliant color than in anything else. The picture looks as if Van Gogh enjoyed putting the paint on in this impressionistic manner. He painted a whole flower petal with a single stroke of his brush and left the surface rough just the way nature left the sunflower. The brown centers provide a dark accent so that the picture does not seem too light in color.

Vincent Van Gogh

(vĩn' cẽnt vãn gũf' or vãn gõ')

Van Gogh was the son of a clergyman, and from earliest childhood he felt it his duty to reform the world. He became a missionary preacher and tried in many other ways to relieve the sufferings of humanity.

He finally turned to art in the hope that he might find the work that he loved most. He became an apprentice to an artist and eventually surpassed his master. He was sincere in this work as he had been in everything else he attempted. This quality helped him to succeed.

Van Gogh's work was not accepted by the people of his own time and he finally died of a broken heart.

THE CONCERT

Place: Berlin Gallery

Terborch

1617-1681

Dutch

Upon hearing the name of this picture we might expect to see something quite different from what is here. Perhaps we would look for great crowds of people but there are only two figures in this picture—a young woman and an older one. The position of the older woman in relation to the old fashioned harpsichord causes difficulty in deciding whether she is playing the harpsichord or just listening to the music played by the younger woman on the other instrument. Her eyes are downcast and she appears so quiet that upon first looking at the picture we wonder if she is a statue. The soft gray tones of her costume contribute to this idea.

Beginning with the right hand of the young woman, pretend to draw a line to the end of the instrument she is playing. Bring the line from that point straight across the head and along the top of the harpsichord till it reaches the center of the older woman's body, then draw it straight up through the center of the face to the top of the head. Now compare this line arrangement with that seen in "The Holiday" by Potthast. Both of these pictures which are quite different from each other are similar in plan.

Gerard Terborch

(zhā' rār tēr' bōrk)

This artist was one of the most distinguished of the genre and portrait painters of the Dutch School. He was born in Zwolle in Holland and came from a family of artists. At fifteen he began to study art in Amsterdam. Two years later he went to Haarlem and became the chief pupil of Pieter Molyn. He liked the work of Frans Hals and tried to paint in his manner.

In 1635 Terborch began his travels. He visited England and Italy, spending much time in Rome. He returned to

Amsterdam; then went to Münster, Westphalia. His greatest work is that of "The Peace Conference at Münster" which now hangs in the National Gallery, London. The picture contains sixty portraits. After completing this picture he went to Spain, returned to Holland, and settled in Deventer where he spent the rest of his life.

Terborch painted two pictures called "The Concert." One of them hangs in the Louvre in Paris. The one we are studying is in Berlin.

THE JESTER

Place: Ryks Museum, Holland

Hals

1580-1666

Dutch

For an artist who always wished to paint jolly people, this seems like an especially suitable subject. The picture shows a court jester of the days when every royal family kept someone to amuse and entertain. The picture is also known as "Fool with Lute" and is almost as popular as Hals' famous "Laughing Cavalier." The model for this picture is not really a court jester, but Hals' friend Brouwer who dressed up to represent one. Notice the paint on the face rather inexpertly applied.

We can find all manner of interesting angular line arrangements in this picture. Indeed the element of opposition in line direction is particularly noticeable.

Warm colors make the picture rich and harmonize with the spirit of gayety and fun suggested by the impish expression in the eyes of the jester. The hands are almost as interesting as the face. The rich darks are particularly well balanced. Notice how the shadow of the hand against the lute has been used to give a dark accent where it is needed.

Franz Hals

(fränz häls)

Hals required two things of people who sat for his portraits. Their faces had to be interesting and smiling. He had no use for the look of care or sorrow. Always gay and

carefree himself, he wished others to be so too. He liked noisy people.

This artist is sometimes known as "The Painter of Lace." He always painted pictures of people and was never interested in landscape or animals. The thing he loved most about people was to catch their fleeting facial expressions of laughter, surprise, or anger. This led him to paint very rapidly but carefully, giving his pictures an appearance of freshness.

Hals' parents were prominent people in the town of Haarlem and it was here that he first became known for his portraits.

"Laughing Cavalier," is one of Hals' best known pictures, but "Fool with Lute," is almost as popular.

THE MERCHANT GISZE

Place: Berlin, Germany

Holbein

1497-1543

German

How many different objects can you find in the picture called "The Merchant Gisze?" All are very small and painted with infinite attention to detail. Apparently the artist was anxious that each of the numerous objects should be painted as carefully as the figure of the man which occupies the center of interest.

Unless the artist were extremely accurate in his representation of the different objects, a picture of this kind would lack unity, but such difficulty has been avoided by keeping each thing in just the right relationship to every other object. The brilliant costume of the man suggests soft rose-colored satin and rich black velvet. The dark and light areas, because of their shape, make a pleasing pattern. How many different kinds of textures can you find represented in the entire picture?

Hans Holbein

(häns hōl' bīn)

For many years no one knew exactly when Hans Holbein was born. Because of this, many sketches made by the father, also named Hans, were accredited to the son. After the correct date of birth was discovered it was found that many of the sketches were made before Hans was born so must have been the work of the father. This only shows that the work of the two men was very similar in style.

Very little is known about the childhood of Hans and his brother, Ambrosius, but it is supposed that they were poor and that their father was unable to give them financial help. No doubt he taught them what he could about painting. The boys spent some time in Basel where a university is located. Many of the scholars working in the university needed designs for title pages and illustrations for their books. These were supplied by Hans and Ambrosius.

THE SYNDICS

Place: Rijks Museum, Amsterdam

Rembrandt

1606-1669

Dutch

Syndics are men appointed to handle business for organizations. In Europe every tradesman belonged to a guild. This picture is sometimes called "Syndics of the Cloth Guild," so it is probable that the men in this picture are in conference over matters pertaining to this particular trade.

This picture is considered a "portrait group" since each figure is a portrait of a certain individual. "Night Watch" and "The Lesson in Anatomy" by Rembrandt are also portrait groups. Compositions of this type are very difficult to arrange as there is danger of each figure becoming equally important. By means of grouping the figures the artist has avoided the above mentioned hazard and given us a picture that is fine in composition as well as in portrait study.

The distribution of dark and light in the picture is skillfully handled. In the art world this is known as "chiaroscuro" and Rembrandt was a master of this phase of painting. Notice the interesting arrangement of light spots formed by the white collars of the men. The rich black costumes make a strong contrast, but by keeping the shadows of the room dark the artist has preserved the unity of the composition. The light falling on the red table cloth helps to establish the center of interest which in this case is the central figure with the book.

At first glance all of the faces appear to be very much alike but more careful study will reveal differences.

Sometimes when Rembrandt was hired to paint a group of people he got into trouble because he gave some figures a more important place in the composition. The people who hired him considered this unfair as each sitter had paid the same price but Rembrandt would not sacrifice the art quality of his painting in order to please his patrons.

Rembrandt van Rijn

(rĕm' brănt vān rĭn)

The father of Rembrandt was a miller. At an early age Rembrandt showed such interest in art that he was permitted to study this subject although well qualified teachers were not available in the town where the family lived. He went to Amsterdam but the instruction there was little better so he returned to the town of Leyden where he worked and studied alone for six years.

About the year 1630 he returned to Amsterdam where he achieved such outstanding results that his work became recognized at once. "The Anatomy Lesson," a picture painted for the Guild of Surgeons was his first picture to attract attention.

Rembrandt enjoyed success and popularity until his painting of "The Night Watch." Although this picture is today considered one of his greatest achievements, it marked the beginning of his decline in popularity.

This was the beginning of a period of unhappiness. Soon after the death of his wife in 1642 he met financial disaster and could no longer hire models. He then used himself as a model for some of the finest self-portraits ever painted. His first three children died in infancy but his youngest son Titus lived to become a young man and the artist enjoyed a few years of happiness with this son and a housekeeper who later became his second wife. After the death of Titus the artist spent a year of sorrow which ended with his own death in 1669.

ENGLISH PAINTING

People in England did not become interested in painting until long after other countries had developed their art to a high degree. The first pictures were portraits of important people but most of them were painted by foreign artists who had been summoned to the court of England. Later some of this work was given to English artists. As soon as England recognized the skill of her own artists the work developed rapidly.

During the eighteenth century the customs of English society provided the inspiration for most of the painting. Portraiture remained the chief interest although other subject matter dealing with landscape and animal painting was introduced.

English art reached its highest perfection at a time when other countries were beginning to show signs of decadence in painting.

CALMADY CHILDREN

Place: Metropolitan Museum, New York

Lawrence

1769-1830

English

These beautiful children are full of life and energy. They are dainty and winsome in their airy costumes. The well brushed hair, radiant skin and pretty dresses tell us that these children are well cared for. There is no carelessness in grooming here. We feel that the children have

been dressed carefully and posed especially for this portrait.

The artist has arranged the figures so that they unite with each other to form a center of interest. In painting two figures the artist must use great care in the grouping in order to avoid having two different centers of equal interest. The fact that both figures in this picture are so nearly the same size makes the task still more difficult but Lawrence has handled it in a skillful way.

Circular line direction predominates throughout the composition. Like the "Madonna of the Chair" the picture is placed in a circle rather than a square or rectangle because this shape is more suitable. Since circular lines suggest movement they help to make us feel that the children are ready for action rather than being at rest.

Sir Thomas Lawrence

(tõm' as lõ' rěns)

Sir Thomas Lawrence was born in Bristol, England. He was the youngest of sixteen children. The father was keeper of "The Black Bear" inn. While the boy was still very young he entertained his father's guests by making portrait sketches of them. As his skill developed these sketches became the main support of the family. His work became widely known as England's greatest portraiture. In 1794 he was elected to the Royal Academy and enjoyed many prosperous years as a successful portrait painter. Many honors were showered upon him.

One of Lawrence's most celebrated pictures is "Pinkie."

FIGHTING TEMERAIRE

Place: National Gallery, London

Turner

1775-1851

English

What a blaze of glory we see in this sunset! No wonder that Turner wished to put such beauty into permanent form on canvas.

The word "Temeraire," means "one who dares." That was the name of the old battleship which Turner saw being towed to the breakers' yards one evening at sunset. The old ship had seen many a battle. She was captured from the French by the English, who later put her into active service. Upon her return from the Battle of Trafalgar, where Napoleon was defeated in his attempt to conquer England, the old Temeraire was received with great pride by all the people. At last when it was decided that she should be kept no longer, she was towed away to be broken up.

"That would be a fine study for your brush," remarked the friend who stood with Turner and watched the old ship until it faded out of sight into the distance. Later Turner produced this beautiful painting.

It is the end of day and also the end of the ship's existence. The ship floats quietly upon the surface of the water. It can no longer move under its own power, but must be towed by the noisy, fiery little tug. What a fuss the latter makes in contrast to the dignity of the noble vessel!

This picture is a fine example of Turner's best impressionistic style. The colors are brilliant and sparkling. See how the red disk of the sun balances other brilliant spots in the picture. The dark mass which is the little tugboat is balanced with other dark areas at the lower right-hand corner of the picture.

Joseph Mallord William Turner

(jō' sěf māl' lērd wīl' yam tūr' nēr)

The first exhibit of Turner's drawings took place upon the walls of his father's barber shop. Many of the drawings were sold, and the boy was kept busy making other drawings and pictures to be sold in the shop.

He continued to paint and by the time he was thirty-five he was considered one of England's leading artists. He became wealthy. In spite of his wealth, he always lived quietly. His greatest interest and pleasure was in his art.

He cared little for the society of other people, preferring to spend his time with his work. He lived for his art and often refused to sell his pictures even though there were times when he needed money badly.

As Turner grew older he wished only to watch the sea. He spent his last days at Chelsea where he lived under an assumed name in order that his fame would not attract crowds to his cottage and thus disturb the quiet that he loved.

Of all his paintings, "Old Temeraire" was Turner's favorite. He willed this picture to the British Nation and today it hangs on the wall of one of the rooms in the National Gallery, London.

MISS BOWLES WITH DOG

Place: Wallace Collection, London

Reynolds

1723-1792

English

This is a charming picture of a little girl with her pet. It is another masterpiece by the artist who painted "Age of Innocence" and "Angel Heads." You will notice the same pyramid type of composition that prevails in most of Reynolds' paintings. In this case the little dog helps to complete the pyramid shape. The background is kept dark so that we see the little girl and her dog first, yet as we study the picture we notice that the space around the child is filled with interesting landscape. If you have a copy of "Age of Innocence" compare its background with the one in this picture. What other things are similar in the two pictures?

The little girl is beautifully dressed in the costume worn by children at the time this picture was painted. We would find such a dress inconvenient for play. Perhaps that is why she sits quietly and caresses her dog instead of romping with him. Her daintiness and refinement indicate that she comes from a home of comfort if not wealth. The little dog appears to be as well cared for as the child from the end of his sensitive nose to the tip of his curly tail. The silky

coat looks as if it had been well brushed. Perhaps he was especially groomed by his mistress for the occasion of having his portrait painted.

See if you can draw a picture of a child and a pet. Try to follow Reynolds' example of excellent placing of one object in relation to the other.

Sir Joshua Reynolds

(jōsh' ū ā rēn' ūldz)

How would you like to have your own father for your school teacher? The father of Sir Joshua Reynolds was the master of the grammar school which Sir Joshua attended. During the week the father taught school and on Sundays he acted as clergyman at Plympton Earl, in Devonshire, England, which was the birthplace of Sir Joshua.

At seventeen the son became an apprentice to Thomas Hudson, a portrait painter. Reynolds' work soon became superior to that of his teacher.

While still a very young man, Sir Joshua visited Italy in order to study the work of Italian masters. Upon his return to England he was kept busy painting portraits for people who liked his work. By the time he was fifty-four years old he had become so popular that he was appointed "Painter to the King." He held this position until his eyesight grew so dim that he could no longer paint.

Reynolds loved to paint pictures of beautiful children, particularly little girls. One of his pictures is called "Angel Heads." Each little head in it is a portrait of the same child in different positions. Wings have been added, making five little angels in the picture.

THE BLUE BOY

Place: Private Collection

Gainsborough

1727-1788

English

The picture known as "The Blue Boy" is really a portrait of Master Jonathan Buttall whose father was a wealthy English iron merchant. Today, however, the picture is

valued because of its art quality. People soon forget the people represented in pictures but they do not forget the beauty of a fine painting.

Sir Joshua Reynolds once made a statement to the effect that masses of light must always be warm in color if the picture is to be harmonious. Because of this, there has existed among a few people a belief that Gainsborough painted this picture to prove that Reynolds was wrong. However, certain critics believe the picture was painted several years before the statement was made and so could not have been produced for this purpose.

As we look at "Blue Boy" we are impressed with the suggestion of wealth and luxury in the boys' clothing. The shimmering satin indicates that the artist enjoyed painting the texture of rich materials.

Study the relation between the shape of the picture and the placing of the figure. The composition seems just right in proportion. The pose is easy and natural. Can you discover what the artist has done in order to make one foot appear to be farther forward than the other?

Although blue is a cold color, the artist has made it seem bright in contrast to other colors in the picture. The gray blue-green of the trees is not as brilliant as the color of the boy's suit. The white collar, stockings and trimmings of the suit that the boy is wearing form a contrast with the bright blue and serves as an additional means of keeping attention on the center of interest.

"Blue Boy" has been considered the finest picture that Gainsborough ever painted.

This picture was purchased by Henry E. Huntington who brought it to America. The price paid was \$640,000.

Thomas Gainsborough

(tōm' as gānz'b'rō)

John Gainsborough, father of Thomas, gave each member of his family of nine a good education but it was the mother who encouraged the child's interest in painting. She enjoyed painting flowers and contributed much to Thomas'

interest in nature. This interest led him to wander much among the fields and woods near his home at Sudbury, England.

An interesting tale is told of how Thomas discovered someone robbing the family pear tree and sketched such an accurate likeness of him that the thief was later identified. From this sketch he made a painting which he called "Tom Peartree's Portrait."

At the age of fifteen Thomas was sent to London to study painting. After several years of study with engravers and painters he established his own studio. After his marriage he went to live at Ipswich where he had an opportunity to study nature.

Philip Thicknesse became interested in the young artist and persuaded him to move to Bath, a resort which afforded opportunity for many commissions for portraits. The artist later quarreled with his patron and removed to London where he received a summons from King George III. This summons led many fashionable people to give orders for portraits and helped to give him the reputation which is his today.

FRENCH PAINTING

The Frenchman's love of delicacy and refinement is shown in the fact that the first painting of France grew out of miniature painting. Instead of continuing in this type of work, France borrowed ideas from Italy.

People of importance, especially the monarchs, traveled extensively between the two countries. A number of these noted people were enthusiastic patrons of the arts and carried back with them to France many of the Italian ideas about painting but they did not borrow the religious subject-matter of Italy.

Italian art was dominated by the Church and French art by the reigning monarch. Art became a plaything of the ruling class and its style changed to please the patrons instead of expressing their own ideas.

At the same time a small group of artists grew dissatisfied with such insincere painting and became students of nature. They tried to express what they felt about the out of doors. They became known as "Impressionists." Their special interest was the expression of light as seen in nature's various moods.

Other artists worked entirely alone and in their own way. Chavannes and Cezanne did not join themselves to other groups of painters. Their style was original and today their work has great value.

DANCE OF THE NYMPHS

Place: Louvre, Paris

Corot

1796-1875

French

The fairy-like quality of soft twilight which Corot loved is seen in "Dance of the Nymphs." Dainty dancing figures glide among silver-leafed trees. Corot did not care to paint the glaring noon-day sunlight but preferred the shadowy lights of early morning or late evening. He painted these with great delicacy and skill. His trees have as much character as some artists give to their portraits.

Most of Corot's pictures have the same general plan of arrangement which consists of a large group of trees on one side of the picture balanced by a smaller group on the other side. The smaller trees usually have less foliage than the larger ones. The figures are placed near the smaller trees.

Trees had been painted before Corot's time, but no other artist caught the spirit of nature so well. As you study "Dance of the Nymphs," you will find little detail in the trees. Leaves have been expressed as great masses of foliage. This makes them seem alive and able to flutter in the breeze.

Early morning mists and silvery trees beside a lake at sunset were Corot's favorite subjects. He often included figures but these were always small and less important than the landscape. The fanciful quality of his figures

suggests his great love for music and poetry. Corot often arose as early as three in the morning and watched the day come in order to catch this poetic spirit in nature.

Jean Baptiste Camille Corot

(zāhn bāp' tēest kā' mēēl kōrō')

Except for his early years of struggling for permission to do the work he loved, Corot spent a quiet, peaceful life. His contentment is reflected in the moods of nature he portrayed. His landscapes are always quiet but full of joyful, singing life. He did not care to show the gathering of storm clouds nor any of the severer aspects of nature.

At the age of eleven Corot was sent to boarding school. His father, a man of wealth, was desirous of having the son follow a business career. Accordingly, the boy was apprenticed at the age of sixteen to a merchant. After working for eight years with this man he could not become interested in selling goods. When the father realized that his son was a failure in the business world, he reluctantly permitted the youth to study painting, saying that he would probably "not amount to anything." Young Corot entered into his new work wholeheartedly.

Corot's father was kind and even though he disapproved the son's choice of a career, funds were provided for him to use in case his pictures did not sell. Even after Corot became famous the old father found it difficult to believe that his son was really a remarkable painter.

At the age of fifty years Corot found his work much appreciated. His pictures sold rapidly although he asked such low prices for them that his friends became concerned lest he should not receive enough money for his work.

"Very well," he said, "go yourselves and mark the prices on them." But Corot kept for himself the privilege of giving away his pictures whenever he chose.

He was exceedingly generous, particularly to young, struggling artists. He said he could work better when he felt that he was helping others and that his charity always brought back more than he gave.

FARMYARD SCENE

Place: Private Collection

Gauguin

1848-1903

French

The use of a straw stack as a center of interest in a picture is quite an unusual occurrence. However, few straw stacks are as interesting as this one in shape and in color. The artist skillfully planned to have his most brilliant color near the center of the picture. This contrasts beautifully with the rich background of tall poplar trees silhouetted in charming pattern against the blue sky.

The angular line seems to predominate in this composition. Even the direction of the brush strokes adds to this effect. We receive the impression that the artist was feeling happy and energetic when he painted this picture. It looks as if he had decided just what should be done before he started to paint. He painted without restraint.

The quality of rhythm is very pronounced. One part of the picture seems to flow into another until the joyous relationship of line and color make us feel happy enough to dance.

All subjects would not be suitable for painting in this manner. How many objects can you name which would be suitable for this type of treatment?

Paul Gauguin

(pôl gô' gu ïn)

Gauguin was born in Paris in 1848. When three years old he was taken to Peru. His father died on the voyage. His mother took Gauguin and Gauguin's sister to Luna to live among wealthy people of low ideals. Gauguin was waited upon by Chinese and Negro servants. He had an exceptionally bright mind but did not care to use it.

At the age of seventeen he sailed to South America as a pilot's apprentice. After three years of life on the sea he discovered that his lazy habits had robbed him of the education necessary for him to succeed in this work. He returned to France and obtained a clerkship in the office of a

stockbroker. He had discovered the need of working and when he once decided to train himself for his job he met with great success. He married and had five children. He was a success in the financial world.

But Gauguin was not contented with his achievements. He disliked civilization and sailed to the South Sea Islands to seek freedom. Having deserted his wife and children he lived among the natives and adopted many of their customs until he became something of a savage himself. He painted the people among whom he lived. Several times he returned to France but always met with discouragement when he tried to sell his paintings. His character became weaker and weaker. At last he died in poverty.

Gauguin was a man of undisciplined character. His pictures show a wild, mystical type of thinking, yet art was the only thing in which he found any stability at all.

MONKEYS IN TROPICAL FOREST

Place: Private Collection

Rousseau

1844-1910

French

What a jolly bit of design this picture is. Monkeys always inspire amusement and these gay little fellows in their natural setting are particularly charming. They seem to belong to the landscape and to become a part of it. They have been painted in the same design-like manner as the foliage.

Everyone who is sensitive to the beauty of the tropics is impressed by the glorious patterns made by the various shapes and sizes of the luxuriant growth. It is these which Rousseau presents so beautifully. Strong contrasts of color and tone are very definite. This particular picture has many of the qualities of an excellent textile design. It would harmonize beautifully with modern architecture. Could you make a poster design that would be similar in treatment?

Henri Julien Rousseau

(än' rēē zhū' ly' in rōōss ssō')

Henri Rousseau did not begin painting until he was forty-one years old. Before that time he had been a customs house official. His first paintings were based on his memories of five years spent in Mexico as horntooter in a band.

Beginning his work so late in life, he depended upon his own feeling of how things should be expressed. He painted by intuition much as an untrained musician plays by ear. Children paint in the same way and Rousseau's work looks very much like that of children. His pictures are charming because they are sincere. He was following only his own ideas and not trying to imitate those of some other artist.

NEAR THE RIVER SEINE

Place: Feneon Collection, Paris

Seurat

1859-1891

French

"Near the River Seine" is sometimes called "Sunday on La Grande Jatte," and surely nothing could better suggest a care-free Sunday afternoon. The river Seine flows through Paris, France, and "La Grande Jatte" is one of its islands. As we look at the picture we can imagine ourselves a part of the interesting crowd which has gathered in the park on the island. The ladies carry parasols to protect themselves from the hot sun. The costumes look peculiar to us, but they did not seem strange when this picture was painted because at that time people dressed in the same way that these people are dressed.

The larger prints of this picture are much more interesting than the small ones because they show more detail; therefore you should study one of the large prints if possible. You will be able to find many kinds of people in the picture. All of them appear to be well dressed. Perhaps that is because they are wearing their "Sunday Best." The man in the foreground seems to have removed

his coat in order to be comfortable on a hot day. He does not look as if his arms are bare because he could not afford a coat. Perhaps he is a workman who takes care of some of the boats which float on the river. All the people are interested in something. Notice how many different things they are doing and what a variety of objects they hold in their hands. There are children and grown folks, young people and old ones enjoying the lovely day. Even the pets are out to join in the pleasure. Although there are many things happening in the picture, there is a spirit of leisurely strolling rather than swift action. Some of the people sit quietly beneath the trees, enjoying the shade.

This picture is painted in a very unusual way. While other artists mix colors together and apply them with broad sweeps of the brush or palette knife, Seurat spots them in. This method is known as "neo-impressionism," and is done by selecting the color and painting many small dots. These dots are placed so close together that all blend with each other and look like one color at a distance.

You will appreciate this picture more if you try to make a "neo-impressionistic" picture of your own. You may do it in this way:

Sketch in lightly with pencil the object you wish to paint.

With your brush put in all the blue you wish to have in your picture. Use light blue where you wish the color to be light and dark blue where you wish it to be dark. Paint not only the blue objects but everything which has any blue in it. Do the same with your red; then use your green in the same way. Last of all use the yellow. You will be surprised to find that you are using nearly all the colors in all the objects but in some you will have more green and in others more of the red, blue, or yellow. If your picture does not look finished keep adding more of all the colors, but always with dots. Do not hesitate to put many colors into one object. This is not exactly the way a neo-impressionistic artist works, but this will give you a result which is very much like neo-impressionism in appearance.

Georges Seurat

(zhōrzh sə rä')

Georges Seurat was born in Paris. He studied there at the Beaux Arts.

Thirty-two years is a short life-time in which to become a distinguished artist but in this limited period Seurat gave the world pictures that are different from those of any other artist. His custom was to make many careful sketches. These were all very much alike. He painted few pictures, but several of them are important and all are similar in appearance.

Seurat applied his color in small patches or "dots" in a manner suggestive of impressionism. His designs are rather stiff and rigid, yet every one is interesting.

THE FIFER

Place: Louvre, Paris

Manet

1832-1883

French

This young "Fifer," in his gay costume is very rhythmic. Notice the long sweeping curves of the body. They seem to harmonize with the swing of the music which we imagine is being played. All of the lines flow into each other. Each part of the costume is painted as a large simple mass and does not detract from the rhythm of line. The figure is exactly the right size for the space it is filling. Notice how the position of the fife-case continues the line of the left leg. The dark shoes help to hold the figure to the ground while the white spats repeat the light tones of the upper part of the picture. The simplicity of the background emphasizes the interesting rhythmic lines and rich colors of the figure.

Edouard Manet

(ă' dōō ār mā nē')

A group of impressionistic painters, of which Manet was a member, held their first exhibit in 1860. These people

did not care to paint in the detailed, realistic way that other artists had painted. They were interested in the effect of light. They tried to simplify the forms of all objects they painted out-of-doors, placing models in the sunlight because this arrangement was best for their manner of painting.

Manet's work was somewhat realistic but he tried to suggest form in big simple masses. He was interested in painting sunlight on figures out-of-doors. He enjoyed the effect of light even when he did not use the out-of-door setting. He was one of the first to consider painting as design.

THE WHITE CLOWN

Place: Private Collection

Renoir

1841-1919

French

What a tiny little clown in such a big white costume! The clown appears to be only a small boy dressed in a suit much too large for him. Perhaps he is dressed for playing clown at a party or has just tried on the suit of a full grown clown.

As in much of Renoir's work it is the simplicity of the composition which makes the picture attractive. There is nothing to be found in it except the figure of the clown and the very ordinary chair on which he is sitting, yet the spacing is so beautiful and the lines and color so sensitive that we can find lasting interest.

Notice how well the figure fills the space. This is extremely important in a picture that contains only one object. There is no superfluous space, yet the figure is not crowded. In order to appreciate this aspect fully you should yourself make a drawing or painting of a single object or figure and try to make it fit the space as beautifully as this one does.

Pierre Auguste Renoir

(pē ār' ä güstě rěn wār')

Limoges in southern France was the birthplace of Renoir. He was the son of a poor tailor. While still a child he

showed great fondness for drawing. He worked for a manufacturer of porcelains and later took up the painting of fans and blinds in order to earn a living. He saved enough money from his work to give all of his time to painting.

After painting the picture "Madame Carpentier and Her Children," Renoir stepped from comparative poverty into wealth. His success was due to his skillful handling of color.

ITALIAN PAINTING

Most of the religious paintings of the world have come from Italy. Just before the period known in history as the Italian Renaissance many beautiful cathedrals were built. The interiors of these cathedrals were decorated with elaborate paintings of religious subjects. Since more paintings were used in the church than were used anywhere else, every artist sought to paint the kind of pictures that were suitable for church decoration.

Three factors influenced early Italian painting. (1) The leaders in the church felt that all pictures should be dignified because they considered it almost a sin to have the characters of the Bible look too much like ordinary people; (2) the artists observed the architectural lines of the buildings and tried to make their pictures harmonize with the construction and the sculptural lines of the architecture; (3) painting was a new art and artists did not yet realize that many different kinds of work could be done with the brush. The result was that the first Italian paintings seem rigid as if the figures were carved from wood. They look more like designs than paintings.

Because of the design quality of these early paintings, many people fail to appreciate them. This is true because such people seek to compare them with nature. These paintings were made for the purpose of decoration and were not meant to be copies of nature. When we look upon them as beautiful and rich designs we are not disappointed.

Giotto was one of the first artists to break away from the formality of earlier painting. Other artists followed him in his tendency until a very different style of art developed.

MADONNA ENTHRONED

Place: The Academy of Florence, Italy

Cimabue

1240-1302

Italian

"Madonna Enthroned" is a good example of the way the early Italian masters liked to paint. The figures look very stiff when we compare them with pictures that we see more frequently. The Virgin does not have a pretty face, her head is too large, and the head of the child is too small. The "grown-up" angels are not much larger than the child.

After noticing all of these defects we wonder why this is a good picture. Let us study it more closely in order to see its beauty, for it does have beauty if we know what to look for.

First of all, let us consider its shape. Because it was fitted into a certain place in a cathedral, it had to be made with the pointed top. It had to fit with the architecture of the building that it decorated and this stiffness makes it look as if it were doing its share along with the stone work in helping to support the building.

The colors are very rich. The color which is doubtless reproduced in your print as a warm tan is solid gold in the original. The halos of the angels are all solid gold. In order to secure this gold background, a piece of solid gold was hammered until it spread out as thin as tissue paper. This thin sheet is called "gold-leaf." The gold-leaf was then laid over the surface to which an adhesive substance had been applied. The small dark designs you see on the surface of the gold are not painted on but "tooled"; that is, the gold-leaf has been laid over a paste-like surface and the design pressed in with a tool before the paste became hard.

The Virgin has been made larger than the angels to show that she is considered more important. Artists of this time did not know that the small child's head is larger in proportion to the body than that of an adult, or else they wanted it this way in order to show that the child was unusually endowed with wisdom. At any rate, the Christ Child in this picture looks like a tiny man instead of like a child as we know Him in later pictures.

On a piece of paper, draw an oval to represent the Virgin. Draw a circle where the head and halo are placed. Make a small circle where you see the halo of the child; make middle-sized circles where you see the halos of the angels. Draw in the main lines of the throne and see what an attractive design this picture makes. Make every space a different color if you like.

Giovanni Cimabue

(jō vē' nā chīm ä bōō' ä)

Cimabue was allowed to follow his own desires because he was the son of a noble family in Italy. He became an artist, and when only thirty years old he painted The Madonna of the Church of Santa Maria Novello (Madonna Enthroned).

When he painted he allowed no one to see his work. When his painting, "The Madonna Enthroned," was discovered it was so much admired that it was carried in a procession to the Church of Santa Maria Novella.

As a youth he was sent by his father to Santa Maria Novella to study letters, but instead of giving his time to studying he drew pictures on books and papers.

When in school he watched for hours some Greek artists who were painting the chapel. He was later placed with these masters and soon became more skillful than they in design and color.

SPRING

Place: Uffize Gallery, Florence

Botticelli

1444-1510

Italian

This picture has also been called "The Seasons" because it shows progress from one season to another. It is one of the few Italian pictures which deals with a theme other than religion or portraiture. Although Botticelli has given us many beautiful and famous madonnas, this picture dealing with nature is one of his greatest.

The central figure, a mature woman, represents the full fruitage of summer which is the ultimate end of spring. Above her hovers "Cupid" or "Eros," the traditional God of Love. The three dancing figures in filmy garments are said to represent the three spring months. On the right hand side of the picture is a dark figure in cold color which symbolizes winter holding back the progress of spring but Spring, the maiden in filmy white escapes and is next seen symbolized by a woman in a flower-bedecked costume. The designs are delicate and dainty like those of the first spring flowers. On the left hand side of the picture is a warrior with sword ready for the fall campaigns. He reaches up to pluck the ripened fruit from a tree.

This is a picture which can be studied for a long time. Its complete symbolism is revealed only upon careful examination. It is unusual for an artist to be able to combine so many contrasting ideas into such a beautiful and harmonious arrangement.

Allessandro Filipepi Botticelli

(äl ɛs sänd' rō fē lē pā' pē bōt' ĭ chēl' ē)

"An Allegory of Spring," which hangs in the Uffizi Gallery in Florence, Italy, is probably the best known of Botticelli's paintings. "Botticelli" is only a nickname given to him so early in life that everyone knew him by it.

As a boy he worked for a goldsmith; then he went to the studio of Frau Filippo Lippi to study. His progress was very rapid and he painted much in both Rome and Florence.

Botticelli's work can be recognized by the delicate, chiffon-like draperies and graceful lines as well as by tiny, intricate surface patterns which have a jewel-like quality.

THE LAST SUPPER

Place: Milan, Italy

Da Vinci

1452-1519

Italian

Few pictures are as well known and as highly prized as "The Last Supper," which very suitably decorates what was originally the dining hall of the old Monastery in Milan, Italy.

The Christ is shown in the center of the table with the disciples grouped, six on either side. Apparently the artist had in mind the moment immediately following the startling statement by the Master that one of them should betray Him. The expressions on the faces of the disciples indicate this.

Although the figures have been placed in separate groups, each group is related to the others because of the position of the hands, the direction of the gaze, and areas of light on the clothing. The arrangement of the lines of the walls and ceiling also helps to carry the attention to the central figure. This is considered one of the best known examples of skillful grouping of figures as well as of perfect perspective.

An interesting detail in this picture is the fact that the saltcellar next to Judas' hand has been tipped over. At that time people considered the spilling of salt a very unlucky omen.

Throughout the more than four hundred years since this picture was painted, it has narrowly escaped being destroyed a number of times. There is a great scar in the lower center showing where a doorway was once cut through the wall and where its top extended into the picture. This painting was not always appreciated as it is today.

An unfortunate experiment in the mixing of colors is responsible for the fact that the paint has gradually flaked off until only a suggestion of the picture's former grandeur remains. However, on the sidewall of the room which contains the painting, a full-size copy has been made so as to preserve the composition after the original can no longer be seen.

The figures in "The Last Supper" are more than life-size. The picture is twenty-eight feet long and occupies the entire upper part of the wall at the end of the room. Both sides of the picture are very much alike in arrangement. Such a plan is known as "formal balance."

Da Vinci's "Last Supper" is usually accepted as the greatest of all paintings in which this subject has been used.

Leonardo Da Vinci

(lē ō nār' dō dā vĕn' chē)

The life of Leonardo Da Vinci is so interesting that whole books have been written about him. He was a man who was able to do many things well. His greatest talent lay in his painting, but he was also engineer, architect, poet, author, sculptor, geologist, botanist, musician, and philosopher. He enjoyed playing upon the lyre and was fond of athletics. His handsome appearance added to his popularity. The Duke of Milan was fond of him.

Because of his many interests Da Vinci could give little time to any of them.

After having become the most popular painter of his day in Italy by the time he was thirty-two, he went to France where he became a member of the king's household.

Most of his time was spent in the painting of religious pictures, but he painted one portrait, the "Mona Lisa," which has caused more comment than any picture of its kind in the world. It is a portrait of a woman whose facial expression shows a very mysterious smile. She is not a beautiful woman, but the artist has put so much character into her face that the picture never fails to fascinate.

The types of background used by Da Vinci reflect his interest in engineering. He shows winding roads and other interesting kinds of construction.

In one of his books Da Vinci said, "The artist must be solitary to be himself." He died in France, alone. He never married.

WILD HORSES

Place: Private Collection

Chirico

Contemporary

Italian

Madonnas and other religious themes have so dominated Italian painting that "Wild Horses" offers a great contrast to what we usually expect from Italian artists. In fact it is the difference between the old and the new in Italian art because Chirico is an artist of the present and has done a great deal of work in America.

These prancing steeds are full of life and characteristic of the kind Chirico likes to paint. Time magazine describes this type as "roly-poly, curly-tailed, prancing de Chirico horse." You can understand the meaning of this description better if you will collect and study horse pictures by other artists and compare them with this picture. Degas, Landseer and Bonheur painted horses and all are of very different types.

Notice the unusual type of landscape used with these horses. We find the landscape so interesting that we are inclined to wonder if it would not make a complete picture in itself.

The two horses are so placed in relation to each other that beautiful rhythmic harmonies of line are produced. Few artists do this as well. The next time you draw or paint horses try to group them as beautifully as this artist has done.

Georgio de Chirico

(jör' jō dē kē' rē cō)

Chirico belongs to a group of artists known as "Sur-Realists." The chief characteristic of such artists is their

custom of painting whatever ideas come to mind regardless of subject matter. One picture of this kind shows an easy chair perched high in a tree in an otherwise quite formal landscape. The picture appeared in a recent issue of a popular magazine. Chirico's work, however, is considered more refined and hence surperior to the average surrealist painting. Chirico worked in this manner long before the name was applied to this kind of painting. His work is said to show much creative thinking.

Chirico comes from Turin, Italy, but has done much work in America, particularly as an illustrator. He is described as a pale, stooped individual who ekes out an income by means of designing fashions and magazine covers. He was born in Greece of Italian parents.

SPANISH PAINTING

During the middle ages all the large cities of Spain were not decorated with paintings as were the Italian cathedrals.

At the beginning of the sixteenth century people from Spain began to travel in other countries. They saw the great Italian paintings and, as a result, encouraged their own artists. Most of the first Spanish paintings were portraits or religious pictures. All were very realistic and attempted to show emotion and suffering.

One of the first artists to depart from the realistic painting was "El Greco." Because of the unusual proportion and rhythmic flow of line and departure from naturalism his work resembles that of some modern artists. Other artists took courage from him to express individuality in painting.

In Spanish art the names of Sorolla and Zuloaga are worthy of particular note. The former depicts the happiness and sunlight of modern Spain while the latter is more interested in the Spain of the past and prefers dark colors.

CHILDREN OF THE SHELL

Place: Prado, Madrid

Murillo

1617-1682

Spanish

"Children of the Shell" is one of Murillo's religious pictures which shows Jesus and John as children playing together. Jesus is offering John a drink from a shell which he has found.

Some symbolism has been used in the picture. What do you think is the reason the artist included a staff in the form of a cross which is held in John's hand? What is the meaning of the sheep and the little angels?

The figures group beautifully into the form of a pyramid. The little lamb helps to carry out this shape. Artists like to use the pyramid arrangement because it is substantial and suggests solidity in their pictures.

Murillo liked to paint misty cloud effects. Some of the little angel heads seem to be made out of the clouds. Raphael, the Italian artist, also made clouds in the shape of angel heads in the background of the "Sistine Madonna."

Bartolome Estaban Murillo

(bär' tō lō mē ēs' tē vān mōō rē' lyō)

Murillo started life as a poor boy in Seville, Spain. His father was a mechanic who could scarcely support his family. After providing food and shelter nothing was left to pay for the education of the children.

When Murillo was about eleven years old he was left an orphan with a younger sister to support. A cousin taught him to paint small pictures which could be sold at the weekly market along with the fruits and vegetables which the farmers brought to town.

The poorly cared for children of the street always interested Murillo. He painted many pictures of them. These pictures sold readily. They were not the kind of pictures he most wanted to paint, but by selling them he was able to earn enough money to study art under Velasquez. He worked in the studio of Velasquez for three years.

As Murillo's work developed he found his greatest joy in painting pictures of a religious nature, but he never lost his interest in the painting of children. The little beggar boys of his earlier days are replaced by sweet-faced cherubs in his later pictures. These pretty babies are found among the clouds and hiding behind the draperies of other figures. Murillo loved to paint the Virgin standing in the clouds clothed in a white robe and a blue mantle. Sometimes she is supported by the delicate half circle of the new moon.

"The Melon Eaters," and "The Dice Players," are two well known pictures which were painted during Murillo's early years. "Children of the Shell," and "Saint Anthony of Padua," are characteristic of his later work.

CONSUELO

Place: Bremen Gallery

Zuloaga

1870—

Spanish

"Consuelo" is a lovely Spanish lady all dressed up in her silk dress and lace mantilla, ready to go for a walk. The white flower in her hair is echoed in the white gloves and white spots on the little dog. The black on the dog repeats the black of the lady's hair. It seems strange that a lady dressed so elaborately should be seen against so barren a background. We should expect to see her somewhere near houses. Perhaps the artist gave her this background in order that we might see the lady more easily.

Notice that the size and shape of the picture are exactly right to fit the figure. She is not crowded into the frame, nor, on the other hand, does she have too much room.

Zuloaga knows how to space things correctly. The horizon is a little below the center of the picture so as to avoid a half-way division. One of the ruffles on the lady's skirt is wider than the other so that no spacing is repeated.

A line drawn from the bottom of the skirt on the left hand side to the top of the lady's head and then to the bottom of the skirt on the right hand side would form a pyramid. The position in which the little dog is sitting

produces another smaller pyramid. Notice how the large round cloud in the sky seems to repeat, in part, the shape of the lady's head.

There is just enough purple in the sky to harmonize with the rose color of the costume; the green in the sky is complementary to the rose of the dress.

Zuloaga likes to paint different kinds of cloth so that they really look like the kind of material they are. You can almost tell which is cotton lace and which is silk lace in this picture.

Ignazio Zuloaga

(ĭg nă thē ō thū lō ä' gä)

The family of Zuloaga are all craftsmen who work much in metal and wood. Ignazio considers himself a painter of Old Spain. He does not care for the work of Sorolla who loved to paint modern Spain in the hot sunlight. Zuloaga borrows much of his style from El Greco, the famous Spanish artist of an earlier day.

Zuloaga was born in Eliber, a small town in the Basque country. He hates notoriety. He finds it painful to hear himself talked about and even dislikes to send his pictures out into the world where they will be commented upon. The industrious little town where he lives suits his retiring nature.

He visited America a few years ago and was much interested in the busy life of the stock-yards, foundries and mills, but his favorite themes are martyred saints, haughty bullfighters and beautiful ladies.

LAS MENINAS

Place: Prado, Madrid, Spain

Velasquez

1599-1660

Spanish

"Las Meninas" or "Maids of Honor" was painted while Velasquez was court painter to Philip IV of Spain. It is said that while the artist was engaged in painting a portrait of the king the little princess with her maids of

honor entered the room and Velasquez turned from his work to make a picture of the interesting group. One of the figures is a dwarf who was kept to entertain and amuse the royal household. Velasquez himself stands at a huge canvass, which shuts off a part of the view of the room. A courtier stands in an open doorway in the distance watching the work. The faces of the king and queen are reflected in a mirror which hangs on the wall as if they too were watching from the other side of the room. This is really a picture of the painting of a picture. It is said that the canvass on which it is painted is made up of several smaller pieces sewn together.

The subject matter of the picture is interesting, in part, because it is so complicated. Most of us enjoy pictures which contain many different objects provided those objects are skillfully arranged in harmonious composition. The costumes are as interesting as the figures because they express the elaborate fashion ideas of the day. There is no question about the little princess being the center of interest as the attention of all the others is centered upon her. The white dress is simple in design when compared with other costumes and helps us to see the small figure more easily.

Wall spaces in the room are divided into interesting areas by means of windows, pictures on the wall and the mirror. Can you see the faces of the king and queen reflected in the mirror? What qualities do you see in this picture that are similar to some of the paintings by De Hooch?

Diego Velasquez

(dē ā' gō vā lās' kāth)

Seville, Spain, the birthplace of Murillo, was also the birthplace of Velasquez. Unlike Murillo's parents, those of Velasquez were well-to-do and gave their son the advantage of attending the best schools and studying with the leading artists of Spain.

At first Velasquez enjoyed painting still life in which he used much detail. Sometimes he painted figures and was careful to put all of the lines in the faces. After a visit to Italy where he saw the finest paintings in Venice, Rome, Milan, and Naples, he began leaving out some of the detail and suggesting more of the atmosphere.

Velasquez spent most of his life as court painter for Philip IV, of Spain, a position given him while he was still young. Philip was very fond of him, and promised that only Velasquez should paint the King. King Philip IV also gave him money to study art in Italy.

In 1649 Velasquez visited Italy a second time and after his return to Spain, produced his best work.

Some of the world's best portrait paintings are attributed to Velasquez. That of the "Infanta Margarita Theresa," and of other royal children are especially charming. One portrait of the artist himself is particularly notable.

Murillo was one of Velasquez's pupils. The Spaniards call Velasquez the "Painter of Earth," and Murillo the "Painter of Heaven."

ARCHITECTURE

Art of building was probably first inspired by mankind's need of providing shelter from the storms. For this purpose the people used the materials at hand. Experience in building led them to discover and use a variety of new materials. As the people moved from place to place they discovered still other kinds of building materials in the new locations.

Because the different kinds of materials could not all be used in the same manner, various types of building developed. Today we have examples of building ranging from the crudest types of construction to the most elaborate of modern building.

In any kind of architecture we find it is most beautiful when its style remains true to the materials of which it is built. The architect never tries to make crude materials look refined but strives to bring out a sincere expression

of their rugged beauty. In the purest marble and alabaster delicate carving and other elaborate decoration can be used but these are not suitable for cruder materials.

In studying examples of architecture it is well to consider the setting in which they are placed; whether in city or country, among mountains or on the plains. Each type of architecture is suitable for one location more than another. As you consider the specimens of architecture see if you can discover how the different buildings are related to their surroundings.

MOUNT VERNON

Place: Mount Vernon, Virginia

Washington

American

Did you know that George Washington was, on one occasion at least, an architect? After he inherited Mount Vernon from his half-brother Lawrence, he enlarged the house twice and drew his own plans for the arrangement of the grounds and the flower gardens.

The house is built of wood, cut in large blocks and painted white to resemble stone. It stands on a hill whose grass-covered sides gradually slope down to the Potomac River.

Mount Vernon is a spacious mansion of Colonial style. The broad veranda across the front must have been a comfortable gathering place for the Washington family and their guests. This veranda offers a beautiful view of the river.

The kitchen, servant houses and stables are to be seen at the rear.

Mount Vernon is kept as a memorial through the efforts of a patriotic woman and the society which she organized. The house is always kept open and thousands of people visit it each year.

This is the home that George Washington loved and to which he retired after his busy years of public life. The original house was built in 1740.

NOTRE DAME CATHEDRAL

Place: Paris, France

Various Architects

French

Notre Dame is a great cathedral in Paris, France. The name means "Our Lady." The cathedral stands on an island in the Seine River. Several churches have stood on the spot now occupied by Notre Dame. The first one was built so long ago that the date is unknown. The present building was started in 1163 but was not finished until after the year 1880. In this church Napoleon was crowned and Mary Queen of Scots was married to the Dauphin.

The architecture has many characteristics of the Gothic style. After the Romans discovered how to use the "key-stone" in order to build an arch, architects delighted in seeing how high these arches could be built. They found that they could build a type of arch which would support the tall buildings. These support arches are known as "flying buttresses." Parts of Notre Dame Cathedral are supported by "flying buttresses."

The doorways and other parts of Notre Dame are enriched with beautiful sculpture. These figures which represent saints and Bible characters look very stiff to us but they fit beautifully with the perpendicular lines of the architecture. Their design helps to lead the eye up to great columns to the pointed arches at the top. The chimeras and gargoyles represent demons which the builders thought should have no place inside the church. That is the reason they have been used on exterior portions of the building.

THE TAJ MAHAL

Place: Agra, India

Uncertain (probably Persian architect)

Oriental

The Taj Mahal is a tomb which was built by Shah Jhan, a ruler of India, for his favorite wife. The building possesses such exquisite beauty that "Crown of Mahal," which

is the meaning of its name, seems an appropriate title. This building is said to be the most beautiful one ever constructed. The material is white marble. A period of twenty-one years was spent in building it. Twenty-one thousand workers were employed. The central dome rises one hundred feet above the floor. Light enters the building through the semi-transparent dome and perforated alabaster windows. The outside of the building is adorned with carved passages from the Koran and with precious stones set in the marble. The "Taj Mahal" is said to be the costliest private tomb in the world.

Aside from its costliness and elaborate structure the Taj Mahal can be enjoyed because of its beautiful proportions and appropriate setting. Study the graceful shapes of the domes. Four minarets or "prayer towers" surround the tomb. It is set on a rectangle of red sandstone, in a beautiful formal garden.

SCULPTURE

The world we live in has gone through many changes. These changes have taken place during periods of time extending over thousands of years. Today there are bodies of water where once was dry land and beautiful meadows in places which were once covered with sheets of solid ice. Animals that were different from the ones we know today once roamed the earth. Even in that early day there were sculptors in the world. The pieces of sculpture that they made became buried under the dust of the centuries but were later excavated. Today they help to tell us what the world was like thousands of years ago.

People carved and modeled long before they learned to paint. It is thought that some of the people believed that the modeling or carving of animals gave them a certain power over the animals that brought about good fortune in the hunt. Others may have thought that the gods were angry when an animal was killed and that making a statue of it enabled the soul of the animal to live on in the statue so that the gods would not be angry.

The Egyptians did a great deal of carving and modeling. Their tombs are filled with statues and bas-reliefs which depict the deeds which the deceased person accomplished during his lifetime. The climate of Egypt is very dry so these works of art remain in excellent condition to this day.

The Greeks loved the beauty of the human figure and carved it in all sorts of attitudes. They decorated their temples with statues and beautiful friezes. Figures were sometimes used to support parts of the building. Some of the figures were nude and other were clothed in graceful folds of drapery.

During the Gothic period sculpture was used in the churches in very much the same manner as that employed by the Greeks in the temples. The carvings were of wood or stone and the design was planned to fit with the style of architecture. That is why some of the figures look "stretched out." To people who do not understand how the sculpture was made to harmonize with the long perpendicular lines of the Gothic architecture the statues appear unnecessarily stiff. When we learn to consider them as part of the design of the building we become able to appreciate their beauty.

Architects of today use sculpture extensively in the decoration of buildings; which helps us to realize that sculpture is one of the oldest and at the same time one of the newest of the arts.

ABRAHAM LINCOLN

Place: Lincoln Park, Chicago

Saint Gaudens

1848-1907

American

This statue of Abraham Lincoln has been called the greatest of all the portrait statues in the United States. We read that Lincoln was a man of very rugged character, that his features were unattractive, even ugly, yet his great love for down-trodden humanity gave his face such a kindly expression that it became really beautiful. These were the qualities that Saint Gaudens has tried to show in the statue.

The next time we read about Lincoln let us study carefully in order that we may see how well the sculptor has succeeded in showing us the real Lincoln.

In the first place the physical proportions are accurate. We read that Lincoln was a very tall man. He has been made larger in comparison with the proportions of the chair than a man of ordinary height would have been. Second, the bagginess of the clothes reminds us of Lincoln's difficulty in presenting a well-groomed appearance. Third, the strength and dignity, yet kindliness of the face assure us that here is the ideal Lincoln. The head is inclined downward, and the shoulders slightly stooped suggesting the man's humility. What a different idea of Lincoln we would have had if the head had been lifted proudly!

When we look at this statue the man Lincoln seems very much alive as if he had just risen from his chair to speak to us. The eagle carved on the back of the chair is the symbol of the United States.

This statue stands in Lincoln Park, Chicago. It was unveiled there in the year 1887.

Augustus Saint Gaudens

(ä güst' ūs sānt gô'dēnz)

When he was only six months old, Saint Gaudens' parents brought him across the ocean from France. Because his father had been only a shoemaker in France and was unprepared to earn a living in America, this little boy Augustus, from the time he was thirteen years old had to support himself.

The first art work Augustus did was when he was apprenticed at different times to two cameo cutters. After he had saved enough money he returned to France and later went to Italy to study art. At the age of twenty-six he received his first important commission. After that there was always plenty of work for him to do.

Saint Gaudens' work helped to make that of other American sculptors better because they tried to reach a standard as high as his.

THE BAMBINO

Place: Innocent Hospital, Florence, Italy

della Robbia

1437-1482

Italian

The word "bambino" means "baby" in the Italian language. The bas-relief medallion we are studying is one of many which adorn a children's hospital in Florence, Italy. The material is enameled terra-cotta. Only the Robbia family knew the process for doing this kind of work.

The circular medallion shows the form of an infant wrapped in swaddling clothes which was the manner of clothing young babies at the time this work was done.

Notice how well the little figure has been arranged to fit into the circular shape. The seams of the background panel are placed so as to make an interesting design. The lines extending toward the center help to establish the center of interest.

The pose of the child shows the weight of the body on the right foot. A line drawn across the hips would slant down to the left and up to the right. A line across the shoulder would slant the opposite direction. Try standing in this position yourself and notice how much higher the right hip is when compared with the left and how the right shoulder drops lower than the left one. You will have to bend the left knee. That is what makes the two sides of the body look different in shape. The sculptor appreciated the adjustments that are made by the body when placed in different positions. The extended hands help to fill the circular space.

Study the placing of the bands which wrap the figure. They are arranged so that no two spaces are exactly alike.

Andrea della Robbia

(ăn' drăă dêl' ă rōb' byă)

Andrea della Robbia had an uncle named Luca who was really responsible for his success as a sculptor. This uncle had invented a method of enameling large pieces of terra-cotta. Such work had been done on a small scale before

this but Luca della Robbia discovered how to use the process on large areas. Luca taught Andrea how to do it and the nephew made much greater use of the process. The secret was kept in the Robbia family and when the last member died the process was lost, never to be recovered.

The work of Andrea at first showed the same characteristics as that of the uncle. Robbia pottery and ornaments for building became very popular in Italy. These products were in demand in the small towns as well as in the large cities. Andrea's five sons continued in this work but none of them made any outstanding contribution to art.

DISCOBOLUS

Place: Lancelotti Palace, Rome

Myron

450 B.C.

Greek

The Greeks worked to show in sculptural form the beauty of the human figures. "Discobolus," or the "Discus Thrower," is a statue of a strong athlete about to hurl the discus. Throughout Greece many athletic contests were held. Discus throwing was always one of the events in these contests. Even today we find it one of the sports in our own field meets.

Study the lines of this figure. How carefully the muscles of the body have been chiseled to show just the right degree of tension! At the next instant we feel that the discus should go whirling through the air. Even though the body expresses grim determination there is little to reflect this mood in the face. Greek statues show little facial expression. The faces in nearly all Greek statues are similar. This shows that these early sculptors were more interested in the perfect body than in a strong or beautiful face.

Notice how beautifully the lines continue through the figure. A single line started at the hand which grasps the discus can be made to follow along the arm, through the shoulders, the length of the left arm until it ends at the tip of the toe on the left foot. The line of the right thigh

gives strong opposition to the line of the left forearm. The figure is beautifully proportioned. The shoulders are strong and wide.

Myron

(mī' rōn)

Nearly five hundred years before the birth of Christ, Myron began making statues that were different from those made by other Greek sculptors. Before this time sculpture looked somewhat stiff and incapable of much free movement. Myron twisted bodies into natural positions and made them look as if they were about to move. He enjoyed the portrayal of athletes and delighted in showing the various interesting poses they assumed while engaged in their sports. Although Myron showed great skill in fashioning their bodies, the faces remained expressionless like those made by other Greek sculptors.

Although he occasionally carved in stone, Myron preferred to work in bronze.

END OF THE TRAIL

Place: Terminus of Lincoln Highway, San
Francisco Bay

Fraser

1876—

American

The horse and rider seem to have come to the summit of a mountain and are looking down into the valley below. It is truly the "End of the Trail." A fierce wind is blowing and the Indian hunches his shoulders against it. Every line of horse and man bespeaks weariness and spent strength. The reins drag on the ground as if for lack of strength to hold them, the spear lies loosely under the arm of the Indian.

This statue may be considered symbolic of the decline of the Indian race. Their day of glory has passed and they struggle no more but go down under the domination of the white man.

Study the statue for its rhythmic curves. Note carefully the curve of the Indian's back and find the repetitions of this same curve. Do not forget to include the small plant on the ground which is part of the statue's base. Now find the curves which take a horizontal direction. Begin with the one across the top of the Indian's shoulder and head. In how many other places do you find the general direction of this curve repeated? Take the spear as the next main direction and find repetitions of this line. Notice how all of them sweep downward to the right.

James Earle Fraser

(Jāmz ērl frā'sēr)

Before you begin to read about James E. Fraser, look at a "buffalo" nickel and study the design of the Indian on one side and of the buffalo on the other. This design is the work of the artist you are studying. Now look at a picture of "End of the Trail" and see if you can discover any similarities.

This artist has contributed to the world many notable examples of sculpture and his work is to be found in Washington, New York, Cleveland, Winnepeg, Niagara Falls, and many other places. He has received numerous prizes and other forms of recognition for the excellent quality of his work.

Winona, Minnesota, was the birthplace of James E. Fraser. He attended the public schools of Minneapolis and later he studied art in Chicago and in Paris. Since 1906 he has been connected with the Art Students League of New York City in the capacity of instructor and director. On November 7, 1913, he was married to Laura Garden. He now lives on Forty-second Street in New York City.

PIONEER WOMAN

Place: Ponca City, Oklahoma

Baker

1881-

American

During the early days of the settlement of our country brave men faced the dangers of the frontier. Their deeds

are recorded in song and story but we do not hear so often of the brave women, their wives, who also faced the perils of the unknown land. "The Pioneer Woman" is a statue erected at Ponca City, Oklahoma, to commemorate their virtues. It was unveiled on April 22, 1930.

This woman, though somewhat slight in appearance, appears to have sufficient determination to withstand the hardships of a primitive manner of living. A child walks by her side. Under her arm the woman carries a book. She is concerned about the intellectual and spiritual development of her children as well as their physical welfare. Her clothes are of substantial material which she herself has made. She wears a sunbonnet for protection from the hot noonday sun. Her shoes will withstand heavy service. Both figures are moving forward. Their eyes are raised as if to look squarely at the new problems which confront them.

There is a suggestion of rhythm in the way the skirts blow back harmonizing with the energetic stride of the woman. The child keeps step with her and repeats, in smaller scale, the same general lines. The figures are mounted upon a representation of rough rock. There were no well-beaten paths to the frontier.

Bryant Baker

(brī' änt bāk' ěr)

London, England, was the birthplace of Bryant Baker. He received his most important art training at the Royal Academy of Arts, London. Many prizes and medals have been awarded him for portrait painting and design as well as for sculpture. His work has been exhibited in important museums in England, France, and America.

Bryant Baker came to America in 1916 and much of his outstanding work has been developed in this country.

Mr. Baker now lives in New York City. Gardening is one of his favorite forms of recreation. He also enjoys deep-sea fishing.

BIBLIOGRAPHY

BOOKS

- Bailey, Henry Turner—*Twelve Great Paintings*. The Prang Company, N.Y.
- Brooks, Jean Jarrett—*A Guide to Painters and Paintings*. Colonial Art Company, Oklahoma City, Okla.
- Bryant, Lorinda Munson—*American Pictures and Their Painters*. Dodd, Mead and Company, N.Y.
- Caffin, Charles H.—*How to Study Pictures*. The Century Company, N.Y.
- Carpenter, Flora L.—*Stories Pictures Tell*. Rand, McNally and Company, N.Y.
- Cheney, Sheldon—*Expressionism in Art*. Liveright Publishing Corporation, N.Y.
- Collins, M. Rose and Riley, Olive L.—*Art Appreciation*. Harcourt, Brace and Company, N.Y.
- Cortissoz, Royal—*American Artists*. Charles Scribner's Sons, N.Y.
- Craven, Thomas—*Modern Art*. Simon and Schuster, N.Y.
- Crement, C. E.—*Art and Artists*. Ticknor and Company, Boston.
- Cundall, Joseph—*Hans Holbein*. Sampson, Low, Marston, Searle and Rivington, London.
- Dow, Arthur Walter—*Composition*. Doubleday, Page and Company, Garden City, N.Y.
- Fattorusso, G.—*Wonders of Italy*. Barbera Press, Florence, Italy.
- Gardner, Helen—*Art Through the Ages*. Harcourt, Brace and Company, N.Y.
- Heckman, Albert C.—*Paintings of Many Lands and Ages*. Art Extension Press, N.Y.
- Isham and Cortissoz—*History of American Painting*. Macmillan Company, N.Y.
- Keyser, Jennie Ellis—*Great Artists*. Educational Publishing Company, Boston.
- Lester, Katherine M.—*Great Pictures and Their Stories*. Mentzer, Bush and Company, N.Y.
- Moore, Bernice S.—*People and Art*. Allyn and Bacon, N.Y.
- Owen, Mary E.—*Studies of Famous Paintings*. F. A. Owen Publishing Company, Dansville, N.Y.
- Robb and Garrison—*Art in the Western World*. Harper and Brothers, New York and London.
- Taft, Lorado—*History of American Sculpture*. Macmillan Company, N.Y.

MISCELLANEOUS

- Art for Missouri.* Artext Prints Inc. Westport, Conn.
- Encyclopedia Americana.* The Americana Corporation, N.Y.
- The Home and School Reference Work.* The Home and School Education Society, New York, Chicago, Los Angeles.
- The New International Encyclopedia.* Dodd, Mead and Company, N.Y.
- Who's Who.* Macmillan Company, N.Y.
- World Book.* N.Y.
- Burroughs, Bryon—*Catalogue.* The Metropolitan Museum of Art. N.Y. Century Company, The (Editors) "Jules Guerin, Director of Color, Panama Exposition." *Century*, September, 1915.
- Champlin, J. D.—*Cyclopedia of Painters and Paintings.* Charles Scribner's Sons, N.Y.
- Currie, Barton W. (Editor), "The Great Lincoln Memorial Paintings by Jules Guerin." *Ladies Home Journal*, October, 1921.
- Mawson, C. O. Sylvester—*International Book of Names.* Thomas Y. Crowell Company, N.Y.
- Whaley, Thelma—*Fifty Famous Pictures.* The University of Texas Bulletin, September 22, 1929.
- Study Guides and Leaflets:
- Art Extension Press, Westport, Connecticut.
- Coloniel Art Company, Oklahoma City, Oklahoma.
- Owen Publishing Company, Dansville, N.Y.
- Practical Drawing Company, Dallas, Texas.
- Magazines:
- American Magazine of Art.* April 26, 1937.
- Literary Digest.* February 13, 1937.
- Time.* January 1936.

EXPLANATION OF TERMS

Bas-relief—Low relief; that is, having objects slightly raised from the background.

Center of interest—The part of the picture which attracts attention.

Chiaroscuro—Light and shade.

Complementary Colors—Colors which are opposites on the color circle: Red, yellow, and blue are the three primary colors. Any two of these mixed together produce a secondary color. The primary color omitted is the complement of the color mixed. Example: Yellow and blue, when mixed together, make green. Red was the primary color not used in the mixing of green, therefore red is the complement—(complement) of green because red is necessary to complete the primary triad.

Composition—The design or plan of the picture. In most pictures one of the following line plans will predominate or a combination of two or three will be found:

a. **Vertical and horizontal**—Composed of lines which lie in vertical and horizontal positions.

b. **Angular**—Composed of lines which form angles in relation to the edges of the rectangle in which the picture is placed.

c. **Circular**—Composed of lines which form complete circles or parts of circles. Curved lines.

Continuous Line—Any line in a picture which carries the eye farther in a general direction already established by other parts of the composition.

Decorative—A term applied to work which stresses arrangement and design quality rather than representation.

Foreshortening—Drawing in a way that makes the object appear to come toward the observer. Example: An arm stretched toward the observer appears much shorter than the same arm in a position parallel to the observer's eye.

Grayed Color—A color which is soft in effect. A grayed color is obtained by adding some of its complement.

Impressionistic—A method of painting which emphasizes effects of light and color.

Juxtaposition—When things are next to each other they are said to be in juxtaposition. The term is used to describe different colors placed next to each other so that they will blend into one color when seen at a distance.

Lines—Lines may be represented in three ways as follows:

a. Lines made by a tool such as brush, pencil, etc.

b. Lines represented by edge of one plane against another.

c. Lines indicated by direction of growth or movement. Any device which leads the eye in continuous movement in one direction.

Neo-impressionism—A type of painting which uses effects of light and color after the manner of the impressionists, but by means of following a definite formula for applying the paint. (See "The Bathers" by Seurat.)

Opposition—Contrast of line, dark and light or color. Vertical and horizontal lines are said to be in "opposition" to each other.

Pattern—The "plan" or arrangement of dark and light or color areas to form the "design" of a picture.

Perspective—The effect of distance upon the appearance of an object.

Picture-area—The boundaries of the picture from side to side and from top to bottom.

Picture-field—Apparent distance from picture plane to extreme back of picture and also from one side to another, in other words, the volume of the picture.

Picture-plane—The flat surface of the picture.

Realistic—As much like the actual appearance as possible. Photographic.

Silhouette—Pictures developed in one color only with background of contrasting color or tone. Usually they are black against white or white against black. No light and shade is used. Some pictures which are not actually silhouettes, suggest this type of treatment because of their strong two-tone contrast. Corot's trees always have a suggestion of silhouette quality.

Vanishing Point—The point on the horizon at which parallel lines receding from the eye seem to meet and disappear.

INDEX TO PICTURES

	PAGE
After a Summer Shower	10
American Gothic	12
Artist's Mother, The	25
Baby Stuart	32
Blue Boy, The	48
Calmady Children	44
Carnation Lily, Lily Rose	13
Children of the Shell	67
Concert, The	39
Consuelo	68
Dance of the Nymphs	51
Dutch Courtyard	33
Elephants at the Circus	14
Farmyard Scene	53
Fifer, The	57
Fighting Temeraire	45
George Washington	15
Girl With Cat	35
Girl With Turban	36
Harp of the Winds	17
Holiday, The	27
Holland Morning	19
Icebound	20
Indian Harvest	21
Jester, The	40
Las Meninas	69
Last Supper, The	63
Madonna Enthroned	60
Men on the Dock	22
Merchant Giszze, The	41
Mexican Child	23
Miss Bowles With Dog	47
Monkeys in Tropical Forest	54
Near the River Seine	55
Solemn Pledge, The	9
Spring	62
Sunflowers	37
Syndics, The	42
Torn Hat, The	28
Whistling Boy	30
White Clown, The	58
Wild Horses	65

INDEX TO ARCHITECTURE

	PAGE
Mount Vernon	72
Notre Dame Cathedral.....	73
Taj Mahal, The.....	73

INDEX TO SCULPTURE

	PAGE
Abraham Lincoln	75
Bambino, The	77
Discobolus	78
End of the Trail.....	79
Pioneer Woman	80

INDEX TO ARTISTS

	PAGE
Baker	81
Bellows	23
Botticelli	62
Chirico	65
Cimabue	61
Corot	52
Couse	22
Curry	15
Da Vinci	64
DeHooch	34
Della Robbia	77
Duveneck	30
Fraser	80
Gainsborough	49
Gauguin	53
Hals	40
Hitchcock	19
Hoecker	36
Holbein	42
Inness	11
Lawrence	45
Manet	57
Martin	18
Metcalf	21
Murillo	67
Myron	79
Potthast	28
Rembrandt	43
Renoir	58
Reynolds	48
Rivera	24
Rousseau	55
Saint Gaudens	76
Sargent	14
Seurat	57
Stuart	16
Sully	29
Turner	46
Terborch	39
Ufer	10
Vermeer	37
Van Dyck	33
Van Gogh	38
Velasquez	70
Whistler	26
Wood	13
Zuloaga	69

